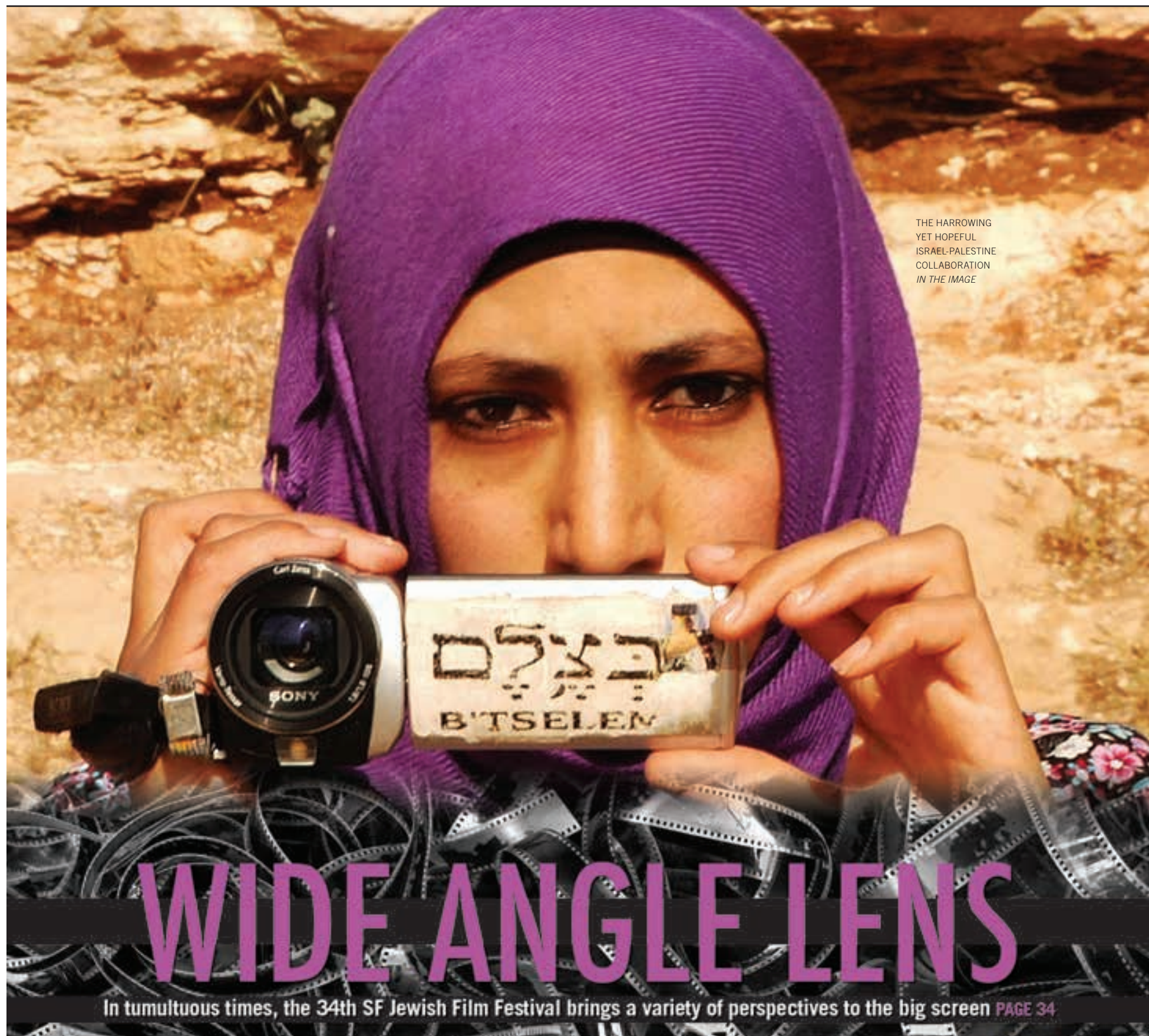


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THE HARROWING  
YET HOPEFUL  
ISRAEL-PALESTINE  
COLLABORATION  
IN THE IMAGE

## WIDE ANGLE LENS

In tumultuous times, the 34th SF Jewish Film Festival brings a variety of perspectives to the big screen [PAGE 34](#)

### DEPORTING CHILDREN

Young refugees face courts without attorneys [P8](#)

### SONIC YOUTH

Left of the Dial chats with 21-year-old GRMLN [P22](#)

### KING OF THE COMMONS

Sunday Street director pedals toward new gig [P10](#)





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## DA LOBBYIST

Former San Francisco Mayor and current Chronicle columnist **Willie Brown**, often just called Da Mayor, is widely acknowledged to be one of the most politically influential individuals in San Francisco. But until recently, he'd never registered as a lobbyist with city government. Now it's official: Brown has been tapped as a for-real lobbyist representing Boston Properties, a high-powered real-estate investment firm that owns the Salesforce Tower. News outlets (including the Bay Guardian) have pointed out for years that despite having received payments for high-profile clients, Brown has never formally registered, leaving city officials and the public in the dark. Da Mayor, in turn, has seemed unfazed.



## GAZA PROTEST

On July 20, marked as the deadliest day yet in the Israeli-Gaza conflict, hundreds of **pro-Palestinian protesters** gathered in San Francisco to march against the ongoing violence. Waving flags, participants chanted "Free, free Palestine!" and progressed from the Ferry Building to City Hall. It was just one of hundreds of protests staged worldwide in response to the bloodshed. As of July 21, the Palestinian death toll had risen to about 500, while 25 Israeli soldiers were killed.

PHOTO BY STEPHANY JOY ASHLEY

## CODERS FOR KOCH

This week San Francisco plays host to the Libertarian conference/slumber-party **Reboot 2014**, aimed at — you guessed it — tech workers. Conservatives and government-decriing libertarians are natural allies, wrote Grover Norquist, scion of the anti-tax movement, in the pages of the Wall Street Journal. Uber swerves around transportation regulations, Airbnb slinks under housing regulations. It's no wonder politically marginalized libertarians are frothing at the mouth to ally with Silicon Valley's ascendant billionaires. Reboot 2014 speaker Rand Paul's recent meeting with Mark Zuckerberg, Sean Parker, and Peter Thiel should have liberals all worried.

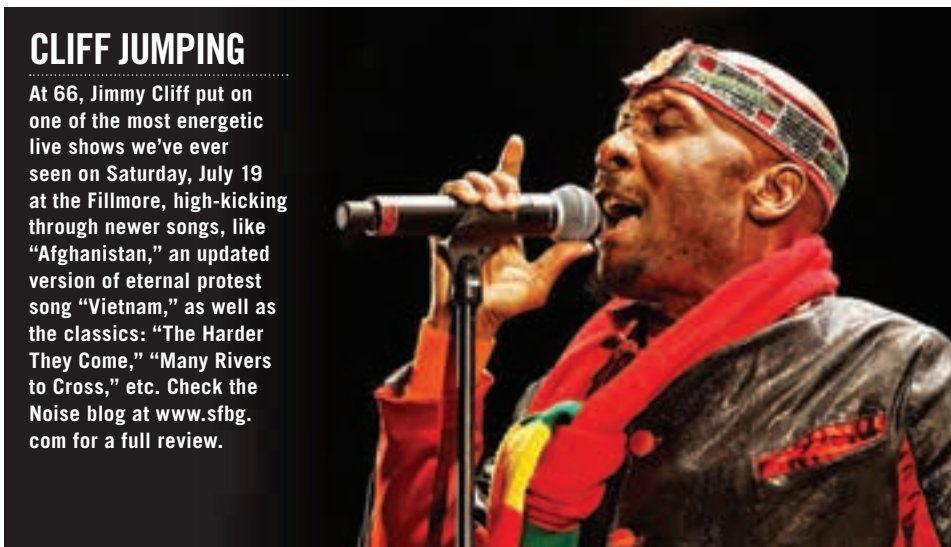
## GRAFFITI IN THE SUNSHINE

Graffiti is underground, graffiti is rebel, graffiti is... in the sunshine? Artists sprayed and tagged free-standing art boards at Precita Park on Saturday July 19 for the **18th Annual Urban Youth Arts Festival**. "We're showing our love to the aesthetic of the community," Xavier Schmidt, a 25-year-old organizer and SF native told us. One muralist hand-painted an SF Giants robot punching out a Google Glass-wearing Godzilla. More on the Pixel Vision blog at [www.sfbg.com](http://www.sfbg.com). | PHOTO BY JOE FITZGERALD RODRIGUEZ



## CLIFF JUMPING

At 66, Jimmy Cliff put on one of the most energetic live shows we've ever seen on Saturday, July 19 at the Fillmore, high-kicking through newer songs, like "Afghanistan," an updated version of eternal protest song "Vietnam," as well as the classics: "The Harder They Come," "Many Rivers to Cross," etc. Check the Noise blog at [www.sfbg.com](http://www.sfbg.com) for a full review.



## PET CAUSE

Last year, the **SF SPCA** ([www.sfspca.org](http://www.sfspca.org)) assisted with over 5,000 cat and dog adoptions. With its new adoption center near Bryant and 16th Streets, which opened June 13, it aims to increase capacity by 20 percent — saving 1,000 more furry lives in the process. The new facility features improved condo-style enclosures rather than cages, a small indoor dog park, and SF-themed climbing structures for cats. (So far, there's a Golden Gate Bridge, a Transamerica Pyramid, a cable car, the Sutro Tower, and the SF Giants logo; a Castro Theatre design is in the works.) These improvements make the shelter life more comfortable for the animals, but they also help entice visitors, making the adoption process "a fun, happy experience," says SF SPCA media relations associate Krista Maloney. See more kitties and puppies at the Pixel Vision blog at [www.sfbg.com](http://www.sfbg.com). PHOTO BY CHERY EDDY



## J-POP ROCKED

The annual **J-Pop Summit** in Japantown drew a lively crowd of anime and other Japanese pop culture treasures to Japantown last weekend (including Shin, pictured). This year's festivities included a Ramen Festival portion, featuring noodle cooks from around the world — and lines up to two hours long to sample their rich, brothy creations. | PHOTO BY REBECCA BOWE



## SNAPSHOT: MOVIES

PHOTO BY @DARWINBELL

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "health"

## BART CLEANSING

**BART** announced via a press release it would begin "ensuring safe evacuation" of downtown BART stations. By this they mean they'll start sweeping out anyone sitting or laying down in the stations, clearly targeting the homeless. Deflecting those accusations, BART said they are one of the few transportation agencies with a dedicated outreach and crisis intervention coordinator, as if that gives them a pass.



## MIX IT UP

The quarterly **SF Mixtape Society** event brings together people of all, er, mixes with one thing in common: a love of the personally curated playlist. This time around (Sun/27, 4pm-6pm, free. The MakeOut Room, 3225 24th St, SF. [www.sfmixtapesociety.com](http://www.sfmixtapesociety.com)) the theme is "Animal Instinct." You can bring a mixtape in any format to participate — CD, USB, etc. (although anyone who brings an actual cassette will "nab a free beer and respect from peers.") Awards will be given in the following categories: best overall mixtape, audience choice, and best packaging. Hit that rewind!

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# CAMEL



## TASTE IT ALL

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.



# Clean energy and better infrastructure: a great combination

BY SCOTT WIENER AND LONDON BREED

**OPINION** Achieving a more sustainable San Francisco means a city running on clean power. It also means maintaining our infrastructure to keep San Francisco functioning.

Right now, our city can do better on both fronts, and legislation we are sponsoring will help move us in the right direction by increasing our use of clean, hydroelectric power while generating more revenue for infrastructure investment in our streetlight and power systems.

San Francisco's Hetch Hetchy power system produces a massive amount of clean, hydroelectric power, yet our city uses very little of this energy despite our stated goal of moving toward 100 percent clean power by 2030. Moreover, the operator of this power system, the San Francisco Public Utilities Commission (PUC), has massive unmet infrastructure needs. Our streetlights, most of which are owned by the PUC, are badly in need of upgrade, and PUC's power delivery system has almost a billion dollars in deferred maintenance.

To address these challenges, we are authoring legislation to bring more revenue-generating, clean power to San Francisco.

For over 100 years, the PUC has provided 100 percent clean, hydroelectric power to municipal agencies, including Muni, the San Francisco International Airport, San Francisco General Hospital, police and fire stations, libraries, and our public schools. Using this clean public power saves taxpayers millions versus what we would pay if we were to purchase PG&E power. Hetch Hetchy generates 1.43 million megawatt hours of clean power a year and is 100 percent greenhouse-gas free. This is a tremendous asset, but it has been underutilized.

Any excess public power that the PUC generates and doesn't use for governmental customers is now sold on the wholesale market at a significantly reduced rate. Retail rates are around four times higher than wholesale rates. This means that with every megawatt sold at wholesale rates, the PUC is losing out on significant revenue to address its aging infrastructure needs.

If the PUC obtains more customers paying retail rates, we can generate more revenue to upgrade and

improve our failing streetlight system and address the power system's massive deferred capital needs. The PUC estimates that for every 10 megawatts sold to new retail customers — rather than selling that power on the wholesale market — we will see a net revenue increase of \$4 million per year.

That is why we are sponsoring legislation to bring the PUC more retail customers and hence more infrastructure investment. The legislation provides the PUC with the right of first refusal to be the power provider for new development projects in San Francisco, including large private projects. This will allow the PUC to determine if it feasibly can serve as the power provider for these new developments, and in doing so expand the agency's retail customer base.

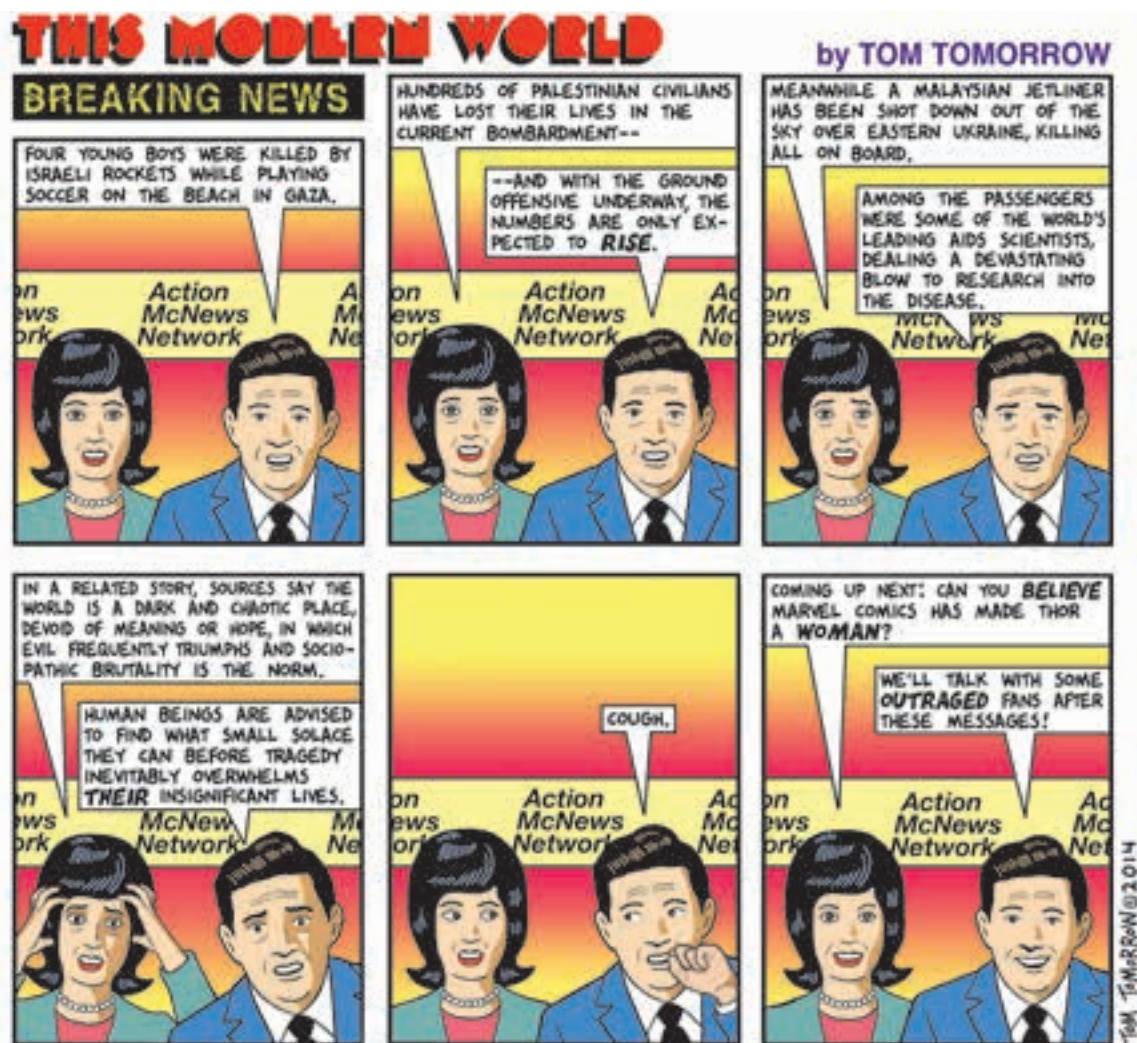
Allowing the PUC the flexibility to add retail customers will move us toward a more financially sustainable public power system, while providing 100 percent greenhouse-gas free power to our city and generating significant resources for infrastructure investment, including for our streetlight system.

Some have raised questions about what this legislation means for the future of CleanPowerSF, our previously approved clean energy program that has been stalled by the PUC Commission's refusal to set rates. These two public power measures are not in any way mutually exclusive, and both can move forward. We are both supporters of CleanPowerSF, and we want it to succeed.

We know the PUC can provide reliable, greenhouse-gas-free power that works for its customers. Anyone who disagrees can just look at San Francisco International Airport. If the PUC can reliably provide power to serve one of the most significant airports in the world, powering new housing and commercial developments won't be a problem.

A sustainable, clean energy future requires a broad range of solutions. This proposal is one that will deliver our city more clean power and make our power enterprise stronger by redirecting energy revenues back into the system. Let's put our clean power to work for San Francisco. **SFBG**

*Scott Wiener and London Breed are members of the San Francisco Board of Supervisors.*



## Appealing to San Francisco values

**EDITORIAL** When lawyers become politicians, and when those politicians assume offices where they can exercise discretion about when to appeal judicial rulings, the decision to do nothing can be as big and impactful as the decision to file a lawsuit.

Luckily for California, it is progressive-minded attorneys from the Bay Area who have found themselves in the position of advancing public policy through wise decisions about when to let rulings stand and when to challenge them. And it is our hope that Attorney General Kamala Harris remembers her Bay Area roots when making a couple of important pending decisions on appealing some high-profile recent rulings.

Harris was already weighing whether to appeal a judge's ruling striking down teacher tenure laws (see "Pride and prejudice," June 24) when another judge ruled that California's death penalty is unconstitutional (see "Death sen-

tence for executions?" Page 16).

Her opponent in fall runoff election, Republican Ron Gold, has called for Harris not to appeal the teacher tenure ruling — and he would almost certainly make great political hay of a decision by Harris not to challenge the death penalty ruling. But Harris should easily defeat this also-ran challenger in November and she should maintain the courage of her convictions in making these decisions.

We urge Harris to aggressively appeal the teacher tenure ruling and not be swayed by the judge's fallacious argument that teacher tenure hurts urban schoolchildren. And on the death penalty, which Harris has long opposed, we urge her to help end the barbaric, expensive, and ineffective executions (which could mean appealing the recent ruling to the Ninth Circuit Court of Appeals and then not appealing a favorable ruling there, which would serve to end capital punishment in California).

That kind of selective use of the

Attorney General's Office discretion on appeals would follow in the tradition of Gov. Jerry Brown, when he was attorney general, choosing not to appeal the ruling striking down Prop. 8 and instead helping to legalize same-sex marriage.

Meanwhile, in San Francisco, we're happy that City Attorney Dennis Herrera decided to "aggressively defend" Prop. B, which requires voter approval for projects that exceed current height restrictions on the San Francisco waterfront, against a lawsuit by the State Lands Commission.

Likely prompted by Lt. Gov. Gavin Newsom, one of three members of that commission and someone who has long been friendly to big investors and developers, this lawsuit should have never been filed — and Herrera was right to say so and pledge a vigorous defense of the measure.

The people of San Francisco and California are lucky to have Harris and Herrera in the position to make these important decisions. **SFBG**



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**TENS OF THOUSANDS OF UNACCOMPANIED CHILDREN HAVE BEEN DETAINED WHILE CROSSING THE U.S.-MEXICO BORDER. MANY ARE HOUSED INSIDE THE MCALLEN BORDER PATROL STATION IN TEXAS (PICTURED).**

AP PHOTO BY RICK LOOMIS/LOS ANGELES TIMES

BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

**NEWS** In the small, colorful Precita Valley Community Center, a woman clutches a black ceramic goblet, circling a teenage girl with wisps of incense, and repeats the act with the 60 or so attendees. The spiritual cleansing ritual is much needed. Afterward, the San Franciscans will set their minds to saving the lives of children.

Nearly 50,000 Central American children crossed the Mexican border since October, according to federal data, fleeing targeted violence in Honduras, El Salvador, and Guatemala. This recent surge has hit home, as hundreds of those young refugees, often unaccompanied, seek asylum through immigration courts in San Francisco.

The courts often decide between life and death: Do the children stay in the safety of our sanctuary city, or return to countries from which they fled violence and chaos?

Jose Artiga, executive director of the Salvadoran Humanitarian Aid, Research and Education Foundation, told the crowd a story of life in El Salvador.

"A boy of only 11 years old waited for his grandfather one day," he said, in Spanish. "A gang captured him, and the community organized to search for the boy. They found the child, but in six parts. The grandfather said, 'How can I bring my grandchild back to his mother in six parts?' This was a child. The gang showed up at the funeral, and would not let the community bury him."

Some say the rising power of gangs sparked this surge in immigration. As President Barack Obama struggles with a bitterly partisan and gridlocked Congress to find a solution, US cities are dealing with the impacts of the overburdened immigration court system.

Now politicians of all partisan stripes, activists, and families are coming together to help the child refugees. Just last week, Sup. David Campos' resolution to find additional aid for overburdened immigration services unanimously passed the Board of Supervisors. The next step, he told the Guardian, is to determine how best to use funds to help these children.

Many activists are calling for that funding to reach attorneys, without which these kids will almost certainly be sent home into harm's way.

## OVERBURDENED

The refugees travel far. Children fleeing violence in El Salvador, Honduras,

# Refugee crisis hits home

Waves of child immigrants await court dates in San Francisco, facing deportation back to their violent home countries without legal representation

and Guatemala trek through Mexico to cross the US border, and some die in the attempt. Those who live and are discovered by Border Patrol officers along the Southwest border are held temporarily in crowded, cold detention centers in McAllen, Texas, or Nogales, Ariz.

Images of these detention centers show groups of children lying on hard floors in thin blankets, and some advocates for the refugees reported feces and urine soaking the floors. The young refugees tell officials where they have family connections, and are flown to immigration courts across the country.

One such court is in San Francisco. In 2005, San Francisco had 227 active deportation proceedings for unaccompanied children, according to federal data obtained by Syracuse University's TRAC Immigration project. That number was stable until 2012 when it jumped to 450 cases. In 2013, the number jumped again, to 820.

Most of those children are Salvadoran, Honduran, and Guatemalan. The surge is pushing organizations that help these children to the breaking point.

Lariza Dugan-Cuadra, executive director of the Central American Resource Center, knows one thing for sure: "Things have been crazy."

CARECEN is one of many organizations providing legal representation to Central American child refugees in San Francisco. Two attorneys and two paralegals handle the bulk of cases, which jumped from 20 children a month to 60.

"All a child is given is a court date," Dugan-Cuadra told the Guardian. "While the US guarantees the right to court, it does not guarantee the right to representation."

While US citizens have a constitutional right to representation by an attorney, noncitizens in Immigration Court do not. And when organizations like CARECEN can't provide an attorney, the child loses.

"We've heard cases where a 6-year-old will go before a judge having to represent themselves," she said. "The judges are throwing their hands up saying 'Are you serious?'"

Data obtained by TRAC Immigration backs up her claim. Nationwide, only 52 percent of



unaccompanied children are represented by an attorney in deportation court proceedings.

With an attorney, judges rule in a juvenile's favor to stay about half the time, TRAC's research found. Without an attorney? Only one in 10 children are granted asylum.

No legal representation means no hope.

"The onus has been hard on nonprofit providers and pro-bono attorneys," she said, because they know the stakes. Legal Services for Children, Catholic Charities, and the Asian Law Caucus are among the organizations calling for more aid.

Many of the attorneys are experiencing burnout. One we talked to was on a vacation for her mental health. Studies by the American Bar Association show judges are burning out too, and things are only getting worse: California has 77,000 pending immigration cases backlogged in its courts.

But locally, the children bear the worst of this: TRAC Immigration's data shows only 71 of the 830 unaccompanied children in San Francisco were represented by an attorney as of June 2014.

And without representation, many will be sent home to violence.

## REFUGEES OR IMMIGRANTS?

The United Nations Refugee Agency, UNHCR, said the children fleeing Central American countries should officially be considered refugees in need of asylum, a claim with legal ramifications President Obama so far has hesitated to make.

"We're witnessing a complex situation in which children are leav-

ing home for a variety of reasons, including poverty, the desire to join family, and the growing influence of trafficking networks," Shelly Pitterman, UNHCR's regional representative in the United States, said in a press statement. "Within this movement there are also children who are fleeing situations of violence at the hands of transnational organized criminal groups and powerful local gangs."

Those fleeing violence and persecution, said Pitterman, will require access to asylum determination procedures and will need long-term protection. Others should be sent home, she said, and assisted with reintegration.

But some can't find refuge anywhere at home, no matter where they go.

"My brother's son was kidnapped eight years ago by extortionists," one Salvadoran woman at the Precita center told the Guardian, declining to give her name out of fear for her family's safety. Her brother moved to other cities, but the gangs continued to harass him and his family in provinces throughout El Salvador.

"He got letters threatening to kidnap his child. 'We know where you live, we know where your child goes to school,'" she said. Her nephew is now 14. The last time she visited him she saw something that chilled her.

"He was approached by gangs to be recruited. I witnessed that. One day after when we were in the car, my nephew saw the gangs in another car. He hid on the floor and started to shake."

The woman turned her head

away and held back tears.

"My brother said 'I have to take you out of here.'"

Now her nephew is somewhere safe in the United States, she said, though she would not say where. But the reason he left is clear.

"These kids don't want to be the next dead body on the street," Clarisa Sanchez, a Board of Immigration's representative from Catholic Charities CYO told the Guardian.

Nationally, Republicans are calling for the mass deportation of these children. "I won't stand idly by while our citizens are under assault and little children from Central America are detained in squalor," Texas Gov. Rick Perry said this week, as he announced deployment of 1,000 National Guard troops along the Texas border.

But many pin the origins of the crisis squarely on the United States.

## DRUG LEGACY

Salvadorans are familiar with violence and cruelty. In 1932, more than 30,000 Salvadorans were slaughtered in a peasant revolt called la matanza: the slaughter. Nearly 75,000 civilians died in El Salvador's bloody civil war 1980-1992.

The US government intervened in that war, sending government aid to the Salvadoran government. Now the US has a hand in today's violence in Central America, some say, as our country's drug habits fuel cartels throughout the region. Those cartels are arming Central American gangs, something Obama admitted in a press conference last year.

"The United States recognizes that we've got responsibilities; that much of the violence in the region is fueled by demand for illegal drugs, including in the United States," the president said.

Obama requested emergency funding that would bring \$64 million to immigration courts, but also \$1.5 billion to border security and US Immigration and Customs Enforcement, a troubling addition to needed funding.

Jose Cartagena fled El Salvador's civil war over 30 years ago. As he crossed the Tucson desert, 13 of his fellow border-crossers died. Only he survived. Now he's a representative for the National Network of Salvadorans in the Exterior in San Francisco. At the Precita center, he called for justice.

"We have to help these kids find their families or sponsors," he said. "If we don't provide legal support now, the Obama administration may deport all of them. We can't wait until it's too late." **SFBG**



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## NEWS COMMUNITY

SUNDAY STREETS DIRECTOR SUSAN KING  
WANTS TO OPEN UP STREETS IN MORE CITIES.

# King of the commons

Departing director of Sunday Streets made  
community organizing the key to opening up public space

BY STEVEN T. JONES  
steve@sfbg.com

**NEWS** When Susan King attends the Aug. 24 Sunday Streets in the Mission District — the 50th incarnation of this car-free community gathering, coming the week before her 50th birthday — it will be her last as director of an event she started in 2008.

That successful run was made possible by King's history as a progressive community organizer who also knew how to do fundraising, a rare combination that has made Sunday Streets more than just a bicycle event, a street fair, or a closure of streets to cars that the city imposes on its neighborhoods on a rotating basis.

Instead, King took the *ciclovía* concept that started in Bogota, Colombia, in the late '70s — the idea was creating temporary open space on streets usually dominated by cars (See "Towards Carfree Cities: Everybody into the streets," SFBG Politics blog, 6/23/08) — and used it as a tool for building community and letting neighborhoods decide what they wanted from the event.

"I regard the organizing as community organizing work rather than event organizing, and that's significant," King told the Guardian. "We're creating the canvas that community organizations can use."

San Francisco was the third US city to borrow the *ciclovía* concept to create open streets events — Portland, Ore., was the first in June 2008, followed quickly by New York City — but the first to do one that didn't include food trucks and commercial vending, which Sunday Streets doesn't allow.

"It's not a street fair, it's about meeting your neighbors and trying new things," King said, referring to free activities that include dance, yoga, and youth cycling classes and performances. "It's a really different way of seeing your city. A street without cars looks and feels different."

Now, after seeing how Sunday Streets can activate neighborhoods and build community, and watching the concept she helped pioneer be adopted in dozens of other cities, King says she's ready for the next level.

"I want to apply what I know



on a larger scale, ideally statewide," King said of her plans. "This really opened my eyes up to the possibilities."

### WORKING WITH COMMUNITIES

After a lifetime of progressive activism — from grassroots political campaigns to city advisory committees to working with the Green Party — King knew the value of listening to various community stakeholders and earning their trust.

"We try to be culturally competent and work with each neighborhood," King said. "We want to work with the neighborhood instead of dropping something on the neighborhood."

That distinction has been an important one, particularly in neighborhoods such as Bayview and the Western Addition, where there is a long history of City Hall officials and political do-gooders trying to impose plans on neighborhoods without their input and consent.

"We worked really closely together and she gave me a lot of leeway to do Sunday Streets in a way that it worked for the community," said Rebecca Gallegos, who managed public relations for the Bayview Opera House 2010-2013. "I can't say enough great words about Susan. She was a truly a mentor to me. They're losing someone really great."

The first Sunday Streets on Aug. 31, 2008, extended from the Embarcadero into Bayview, opening up that neighborhood to many new visitors. King cited a survey conducted at the event showing 54 percent of respondents had never been to

Bayview before.

"Susan wore a lot of hats. Not only did she create community in all the neighborhoods in San Francisco, but she knew how to go after the money," Gallegos told us. "She walks the walk and doesn't just talk the talk."

Meaghan Mitchell, who worked with the Fillmore Community Benefit District from 2010-2013, also said King's skills and perspective helped overcome the neighborhood's skepticism about City Hall initiatives.

"Susan came in and was very warm and open to our concerns. She was a joy to work with," said Mitchell, who went on to work with King on creating Play Streets 2013, an offshoot of Sunday Streets focused on children.

The neighborhood was still reeling from a massive redevelopment effort by the city that forced out much of its traditional African American population and left a trail of broken promises and mistrust. Mitchell said King had to spend a lot of time in community meetings and working with stakeholders to convince them Sunday Streets could be good for the neighborhood — efforts that paid off as the community embraced and helped shape the event.

"It was nice to know the Fillmore corridor could be included in something like this because we were used to not being included," Mitchell told us. "Community organizing is not an easy job at all because you're dealing with lots different personalities, but Susan is a pro."



## ROUGH START

It wasn't community organizing that got King the job as much as her history with fundraising and business development for campaigns and organizations, ranging from the San Francisco Symphony to the San Francisco Women's Building.

At the time, when city officials and nonprofit activists with the Mode Shift Working Group were talking about doing a *ciclovía*, King was worried that it would get caught up in the "bike-lash" against cyclists at a time when a lawsuit halted work on all bike projects in the city.

"I thought that would never fly," King said. "We started Sunday Streets at the height of the anti-bike hysteria."

But her contract with WalkSF to work on Masonic Avenue pedestrian improvements was coming to an end, she needed a job, and Sunday Streets needed a leader who could raise money to launch the event without city funds.

"I know how to raise money because I had a background in development," said King, who raised the seed money for the first event with donations from the big health care organizations: Kaiser, Sutter Health/CPMC, and Catholic Healthcare West. And as a fiscal sponsor, she chose a nonprofit organization she loved, Livable City, for which Sunday Streets is now a \$400,000 annual program.

King had a vision for Sunday Streets as an exercise in community-building that opens new avenues for people to work and play together.

Immediately, even before the first event, King and Sunday Streets ran into political opposition from the Fisherman's Wharf Merchants Association, which was concerned that closing streets to cars would hurt business, and progressive members of the Board of Supervisors who were looking to tweak then-Mayor Gavin Newsom, whose office helped start the event.

City agencies ranging from the Police Department to Municipal Transportation Agency required Sunday Streets to pay the full costs for city services, something that even aggressive fundraising couldn't overcome.

"We were in debt to every city department at the end of the second year. It was the elephant in the room going into that third year," King said.

But the Mayor's Office and SFMTA then-Director Nat Ford decided to make Sunday Streets an official city event, covering the city costs. "It was the key to success,"

King said. "There's no way to cover all the costs. The city really has to meet you halfway."

King said that between the intensive community organizing work and dealing with the multitude of personalities and interests at City Hall, this was the toughest job she's had.

"If I would have known what it would be like," King said, "I would never have taken the job."

## SUNDAY STREETS SOARS

But King had just the right combination of skills and tenacity to make it work, elevating Sunday Streets into a successful and sustainable event that has served as a model for similar events around the country (including at least eight others also named Sunday Streets).

"The Mission one just blew up. It was instantly popular," said King, who eventually dropped 24th Street from the route because it got just too congested. "But it's the least supportive of our physical activity goals because it's so crowded. It was really threatening to be more of a block party."

That was antithetical to the ethos established by King, who has cracked down on drinking alcohol and unpermitted musical acts at Sunday Streets in order to keep the focus on being a family-friendly event based on fitness and community interaction.

Even the live performances that Sunday Streets hosts are required to have an interactive component. That encouragement of participation by attendees in a noncommercial setting drew from her history attending Burning Man, as well as fighting political battles against the commercialization of Golden Gate Park and other public spaces.

"It was my idea of what a community space should look like, although I didn't invent it...We really want to support sustainability," King said. "We're not commodifying the public space. Everything at Sunday Streets is free, including bike rentals and repairs."

As a bike event, the cycling community has lent strong support to Sunday Streets, with the San Francisco Bicycle Coalition strongly promoting it along the way.

"The success of Sunday Streets has been a game changer in showcasing how street space can be used so gloriously for purposes other than just moving and storing automobiles. At every Sunday Streets happening we are reminded that streets are for people too," SFBC Director Leah Shahum told us. "Susan's leadership has been such an important part of this success." **SFBG**

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BY HOLLY MCDEDE  
news@sfbg.com

**NEWS** The tale of the threatened independent bookstore, quivering under the might of Amazon, is nothing new.

It's only been two months since Marcus Books was evicted from its Fillmore District location. Both Adobe and Forest bookstores fled the Mission's 16th Street last year. But ebook sales growth is shrinking, and sales for many of San Francisco bookstores are up.

Instead, the tale of the struggling indie bookstore has become less about Amazon and more about a different monster: gentrification. San Francisco's rising rents, demand for commercial space by deep-pocketed chains, and lack of commercial rent control are putting the squeeze on the city's remaining bookstores.

Take Bibliohead, for instance. Its owner has recently been forced to relocate in spite of her bookstore's success. Bibliohead is an easily navigable, highly curated, and tiny book jungle — more like a carefully manicured garden, really. The whole store can be explored in minutes, and there's a gumball machine that

# Last chapters?

The threat to SF bookstores goes beyond Amazon and ebooks to rising rents and demand for commercial space

dispenses poetry out in front once the book-happy are satisfied.

Its size has served it well. Sales at Bibliohead — Hayes Valley's only bookstore — have risen solidly 7 percent each year since the store opened 10 years ago.

"We're small, but mighty," Melissa Richmond, Bibliohead's owner, told the Guardian. "Although recently we haven't been feeling so mighty. I'm kind of a wreck."

In May, Richmond learned that she has until January 2015 to leave her store for four months while her building undergoes mandatory earthquake retrofitting. The landlord will double Richmond's rent after the retrofitting, and has asked Richmond to pay for further renovations to the building when she returns.

"It's off the table that I can stay here," Richmond said. "I will not

be offered a new lease. I don't hate landlords, but I want a landlord who will contribute to the spirit and creativity of San Francisco."

On June 22, Richmond launched an Indiegogo campaign to raise the \$60,000 she'll need to move and attract new customers. So far, with a little less than a month to go, she's raised almost \$3,000.

"What really breaks my heart is when a new customer walks in," Richmond said. "They ask you how you're doing after they've fallen in love with the place a little bit. Then you have to break their hearts by saying you don't know what's in store for your future right now."

## DISPLACEMENT TREND

Richmond is not the only bookseller in San Francisco forced to relocate. Last year, Adobe Books and Forest

Books were forced out of 16th Street within three months of each other when their rents increased. Forest Books slipped quietly off to Japantown, and has since experienced an increase in sales. Adobe Books' anticipated closure was met with an invigorating Kickstarter campaign that raised \$60,000. It was enough to keep the store alive, but not on gentrifying 16th Street.

Nowadays, Adobe is re-branded as Adobe Books and Art Cooperative at its 24th Street location. The original Adobe's charming, lackadaisical, and no-structured structure has been traded for alphabetized and carefully curated books. There are only two staff members, and its used books are selling far faster than in the old location, despite its shrunken size.

"It's strange. A lot of the times I was not sure if it would work at all,

and now here we are in this shop," Brett Lockspeiser, a member of the Adobe Books and Art Cooperative, told us. "Things are running differently, but it's still Adobe."

Adobe will soon be celebrating its first anniversary in the new spot. The store might not be making any profits, according to Lockspeiser, but the cause for celebration is that it's survived.

There has been discussion among the collective members about whether or not Adobe should try to sell eReading devices, like Green Apple Books has done without much success for almost two years with the Kobo eReader. Adobe's collective voted against Kobo, preferring not to use the same weapons as its competitor.

"I'm pretty technology positive, but I think some people in the group thought it was an 'us or them' kind of thing," said Lockspeiser. "Like either you're a book reader or you're a techie who reads on a Kindle."

Besides, it seems that ebooks' incredible growth rate has finally simmered down. According to the Association of American Publishers, ebooks accounted for 27 percent of all adult trade sales in 2013. While that was up from 23 percent in

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2012, it marked the first year ebook growth was down to the single digits. In January, a Pew study reported that among adults who read at least one book in the past year, just 5 percent said they read only an ebook.

Hut Landon, executive director of the Northern California Independent Booksellers Association, reports that book sales throughout San Francisco bookstores have increased overall in the past two years. Green Apple Books, an expanding bookstore with an growing collection of books and records, is even poised to open another location in the Sunset below beloved video rental store Le Video on Aug. 1.

Pete Mulvihill, co-owner of Green Apple Books, said he recently got a call from Bibliohead's owner asking for advice on potential neighborhoods and techniques for negotiating with landlords. But he can't always explain his own store's success.

"Some of it is just the economy. All that money floating around South of Market is maybe trickling over here," he told us. "Or maybe the waiters are getting better tips. I don't know what it is, but things have been better for us."



The growth of bookstore sales, Landon said, is mainly because Barnes & Noble has been cast out of San Francisco. Last year, Barnes & Noble, the nation's largest bookstore chain, reported that its revenue decreased by 8 percent in the final quarter. The company's Nook division, meanwhile, slid down 32 percent.

Yet Joe Marchione, who owns Mission Street's Valhalla Books, still places the blame for his diminishing foot traffic on Amazon, which has made his hard-to-find books pretty easy to locate online. In 1998, when his store opened, 90 percent of Valhalla's business came from people browsing through his odd and

unique assortment of rare and used books. Now, 95 percent of his business is online.

"People forgot the joy of browsing," Marchione told us.

As soon as his landlord makes him commit to a lease, he says he's going to have to leave the business. "When we first opened, we were smug. We said there was no way trendy was ever going to come to Mission between 17th and 18th [streets]. Get real!" he said. "But trendy creeps in closer by the week. There's no problem with that, except it's forcing us out."

#### "TRENDY CREEPS IN"

It's even forcing successful booksellers, like Bibliohead's owner, to worry. Her faith in the printed word remains strong. "I find that there's a whole core of people who are relieved to feel something in their hands, to flip the pages of really cool, beautiful books and kind of remember with their bodies what reading is like," Richmond said.

When Kate Rosenberger opened a fourth bookstore in 2011 — Alleycat Books on 24th Street — many questioned her sanity, the owner said. The store has only recently been able to pay its

own bills, having been relying on Rosenberger's other store, Dog Eared Books, for survival. But the rent at Dog Eared Books is set to increase, and that means trouble.

"You can talk about e-readers, and people being distracted. You can talk about people slipping out since the Gutenberg press was invented, and all that's true, sure," Rosenberger told us. "But when you get hit with a huge increase in your rent, how do you deal with that? When the lease is up, you can pretty much figure you're gone."

These days, you deal with it by setting up a crowdsourcing campaign, and crossing your fingers that people with money like you. Or maybe you transform into an art cooperative. Or you just go somewhere else. But Richmond doesn't want to leave San Francisco.

"I would like to preserve the culture of the city," Richmond said. "I still think there's something really special here."

Barnes & Noble might be gone, ebook sales might have stabilized, and the printed word might just still be alive — but for San Francisco's booksellers, that no longer means anyone in the book business is safe. **SFBG**

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## NEWS

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# Big Soda's big money

..... Pepsi and Coke may spend millions to defeat SF's sugary beverage tax .....

BY JOE FITZGERALD RODRIGUEZ

joe@sfbg.com

**NEWS** Big soda industry players including Pepsico and Coca-Cola spent at least \$2.5 million two years ago to defeat Richmond's sugary beverage tax initiative, which lost in a landslide. Richmond's ballot measure to tax sodas and curb obesity drowned in a sweet, carbonated tide of money.

Now, San Francisco has its own struggle with sugar and the industry that pushes it, and proponents of the measure intend for the city to be ground zero for a national movement.

"If we can pass this ballot initiative in November," Sup. Eric Mar said in a hearing last week, "San Francisco would be the first to challenge the big soda companies, their lobbyists, and their front groups."

San Franciscans may never find out how much money the American Beverage Association is spending on those front groups to defeat the local sugary beverage tax. The Board of Supervisors was expected to formally place the measure on the November ballot on July 22 (after Guardian press time), and only then will campaign finance laws trigger full disclosures of funding.

But that will require disclosure of money spent in the future, and may not be retroactive. The Fair Political Practices Commission requires campaign funding prior to filing periods be disclosed, but it's an open question whether the ABA will ever disclose how much money it spent from January until now.

The soda industry hired a small army of high-profile public relations firms to fight the tax measure since January. But the San Francisco Ethics Commission says some PR firms' actions may be legally construed as grassroots organizing, not campaign spending that is subject to disclosure laws.

Additionally, public relations firms hired by the beverage association don't have to register as lobbyists since they're not directly contacting politicians.

The ABA contracted at least three firms to fight the sugary beverage tax: BMWL and Partners, Rodriguez Strategies, and Alza Strategies. The beverage association promised BMWL payment of \$22,500 for the first and second quarters of 2014 for its work opposing the soda tax, according to Ethics Commission filings.

But Rodriguez Strategies and Alza Strategies payments are harder to track. Rodriguez Strategies, based in Southern California, fought against a state measure to affix warning labels on soda at the behest of the ABA, but there's no way to trace the PR firm's funding related to the San Francisco soda tax, yet.

The first time we met a Rodriguez Strategies consultant was at a soda tax hearing in April. The Board of Supervisors chamber was filled to the brim with opponents wearing red T-shirts. The Guardian watched as BMWL and Partners employees handed out red shirts emblazoned with the slogan "STOP Unfair Beverage Taxes," but they weren't alone. In the corner was a slickly dressed woman handing out talking

points to the opposition. She identified herself as Jessica Borek, a consultant with Rodriguez Strategies.

"I would just go and look at the filings online, it should all be in accordance with the law," she told us, in a phone interview. "That was the first event I was at. All the information on what we do is at RodriguezStrategies.com."

We asked her how much the ABA paid the firm. "You can go onto the website and see the extent of our work with that," she said. But the information isn't there, because legally it doesn't have to be.

The same black hole of campaign finance information is true of Alza Strategies. Roger Salazar, the firm's president, told us he mainly coordinates interviews for media, helping them reach out to opposition to the beverage tax.

"We don't engage in direct lobbying efforts," he said. When we asked him if he'd disclose how much the ABA is paying him, he declined. "Wouldn't Maggie say the same thing?" he said, referring to Maggie Muir, who runs the Choose Health SF campaign in favor of the soda tax. Actually, Maggie did disclose her funding.

From January to March of this year, records show the pro-soda tax campaign received \$48,000 in contributions. Muir estimates that's a fraction of what the beverage industry spent.

"It flies against the spirit of the law to not know who pays for all this," she said. Muir estimates the ABA spent at least \$400,000 in San Francisco against the sugary beverage tax so far. She would know, as she used to work for BMWL and Partners, but left the firm around 2002, she told us.

Her estimate of the ABA's spending so far is: \$134,000 on direct mailers, \$64,000 on paid calls, \$25,000 on Facebook ads, \$45,000 on online ads, \$90,000 on paid organizers, and \$90,000 on consultant fees.

But Muir was not aware that Rodriguez Strategies and Alza Strategies were also working for ABA in San Francisco, causing her estimate to rise.

Sup. Scott Wiener, one of the main sponsors of the tax, told us the hidden money is a big problem. "They try to pretend they're the champions of low income communities," he said, "but we know they're marketing them products that make them sick. [ABA] ignores liver disease, heart disease, obesity — the diseases clinically linked to these beverages."

BMWL and Partners has tried to paint the soda tax as an affordability issue. "Their mailer linking the cost of a Dr Pepper to the evictions of San Franciscans was offensive to a lot of people," Wiener said.

When we tried to contact Chuck Finnie, a former San Francisco Chronicle reporter who now works for BMWL, he directed us to another colleague who has not yet called the Guardian back. When we reported on BMWL's misrepresentation of local business opposition to the measure ("Kick the can," Feb. 25), he told us, "This is bullshit, the gloves are off."

Sources tell us the ABA wasn't pleased with Finnie's quote or tone. But the campaign — which is expected to be one of the best funded and highest profile of the fall elections — certainly won't lack for spokespeople. **SFBG**







## Skaters love new SoMa West park

**NEWS** Chances are, you'll find Jonathan Dean at the SoMa West skatepark. Dean, 23, is a San Francisco native who spends the majority of his free time at the newly opened skatepark on Duboce Avenue between Valencia and Otis.

"I've been here every single day, except the first day the park opened," Dean told the Guardian. "Everybody here loves this park. It feels like you're skating on a street."

The hum of overhead traffic on the freeway makes conversation difficult at times, though many of the skaters aren't here to talk. Some stand off to the side smoking or drinking 40s in paper bags. But in the end, everyone comes to the park to skate. There's constant activity, never a moment without someone flying into the air or grinding on a ledge, and the sound of

skateboard wheels screeching on sharp turns regularly pierces the air.

The park itself is spacious, covering an entire block. Graffiti lines some of the walls and ramps, but the majority of the park has been left untouched, at least for now.

"I remember when I was 13, 14, dreaming about this park, and now it's finally here," said Flash Canet, 20, a San Francisco native. "I've been doing this since like the Seventh, Eighth grade, and it's all I know, really. This is my life, this is my passion."

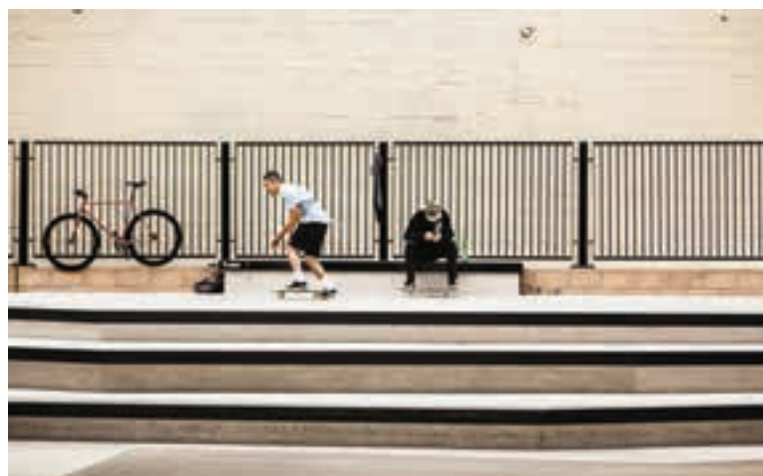
The park cost more than \$2.2 million, according to the Department of Public Works, which initiated the conceptual planning phase in March 2009. But already, problems are beginning to spring up, even though the park opened on July 1. For one, the graffiti that has

started to line the walls and ramps is hazardous for the skaters.

"When you take krylon [a type of aerosol paint] and put it on glassy concrete, your wheels are not going to stick on it," said Ryan Barlow, 22, a skater who moved to the area eight months ago. "It's not even that the graffiti looks bad. It's just really dangerous."

Barlow said the graffiti issue will inevitably turn into a bigger problem, as is the case with many skate parks, but the skaters mostly seem to love the new park.

"It's really easy to meet people here," Canet said. "Skateboarding brings so many different kinds of people together to form a common bond, and that's the beautiful thing about it. It's like music, it just brings people together." (Jasper Scherer)





## BALLOT BATTLE FOR HOUSING THEORIES

The November ballot is shaping into a housing supply theory showdown, and last week's [Thu/17] Board of Supervisors Rules Committee hearing was the first round.

The committee hosted two hearings on rival housing proposals for the November ballot: Sup. Jane Kim's City Housing Balance

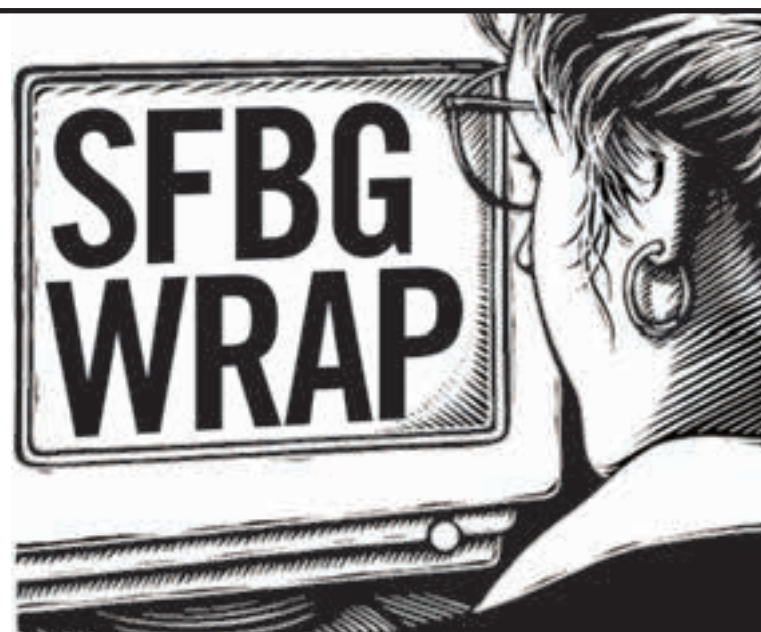
Requirement and Mayor Ed Lee's Build Housing Now initiative. The two purport to set similar goals for building affordable housing, but Lee's proposal contains a poison pill that would invalidate Kim's measure.

The mayor's philosophy on housing, a strict supply and demand argument, was on full display.

"[Housing] is a competition based on who has the most dollars in their pocket, and

the ones with the most dollars win," Olson Lee, director of the Mayor's Office of Housing said at the hearing. "If we limit the supply, the people with the most dollars will win."

The arguments are a little complicated, but let's try to break them down: Kim's initiative lays out a requirement for new construction to build 30 percent affordable housing and 70 percent market-rate housing. Currently, new construction projects can



build on-site affordable or pay a fee into a pot, known as the Affordable Housing Trust Fund. If new construction needs to be exempt from the balance requirement, under Kim's measure, that can be decided by the Planning Commission.

But the mayor and his deep-pocketed development allies are shrinking away from this like the Wicked Witch of the West from water. Affordable housing doesn't make a dime for developers, and the mayor fears Kim's policy will slam the breaks on market-rate housing construction.

Yet Kim's measure is based on what many progressives in San Francisco believe: San Francisco's housing market is hot, profits are high, demand is insatiable, and building lots of market rate housing that will never be affordable to most San Francisco won't solve the city's affordable housing crisis. The construction pipeline won't slow down with a few dings to profit margins, she argued.

"I just have to say if building 30 percent affordable housing will halt development, we're in a whole lot of trouble," Kim said to her critics. "We have to build. Even people that make money leave San Francisco every day." (Joe Fitzgerald Rodriguez)

calling it arbitrary and so subject to endless delay that it "serves no penological purpose" — San Franciscans could play a key role in converting the ruling into an abolition of capital punishment.

Right now, the ruling applies only to the execution of Ernest Dewayne Jones, who was sentenced to death in 1995 for a rape and murder, and not all 748 inmates now on Death Row in California. But yesterday's ruling would end the death penalty in California if appealed to and upheld by the SF-based Ninth Circuit Court of Appeals.

The decision about whether to file that appeal and possibly a subsequent appeal to the US Supreme Court falls to Attorney General Kamala Harris, who has maintained her opposition to capital punishment since her days as San Francisco's district attorney, where she bravely endured lots of political heat for refusing to file capital murder charges in the death of San Francisco Police Officer Isaac Espinoza.

San Francisco Public Defender Jeff Adachi today issued a public statement praising yesterday's ruling and calling for Harris not to appeal it: "Today's ruling, which found California's death penalty unconstitutional, is a monumental victory for justice. I commend U.S. District Judge Cormac Carney for his courage and wisdom. Not only is the death penalty arbitrarily imposed, as the judge noted, its history is fraught with racial bias and haunted by the hundreds of death row inmates who were later exonerated. I am hopeful that California Attorney General Kamala Harris will choose not to

## DEATH SENTENCE FOR EXECUTIONS?

In the wake of last week's [Wed/16] judicial ruling that California's death penalty system is unconstitutional — with federal District Judge Cormac Carney

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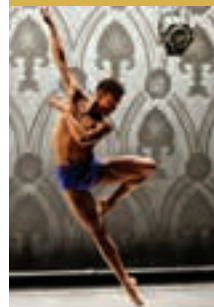
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### IN SEARCH OF SOUND AND LIGHT

FRI, AUG 8, 8 PM

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appeal this decision.”

Harris spokesperson David Beltran told the Guardian that she hasn’t yet made a decision whether to appeal the case: “We are reviewing the ruling.”

Yet former Los Angeles District Attorney Gil Garcetti, who worked with SF-based Death Penalty Focus on the 2012 initiative campaign to repeal the death penalty (losing by less than 4 percentage points), told the Guardian that Harris has a tough choice to make.

“It’s an interesting decision. If the Attorney General doesn’t appeal it, then it applies just to this case, period,” Garcetti told us.

Although appeals in other cases could cite the logic of yesterday’s ruling, it has no precedent value unless affirmed by the Ninth Circuit. And Garcetti called Carney’s ruling “a pretty persuasive decision” that could easily be affirmed, depending on which judges are assigned to the case. If so, that ruling would end the death penalty in California, just as 17 other states have already done.

“The more interesting question,” Garcetti said, “is whether she would then appeal that ruling [to the US Supreme Court].” (Steven T. Jones)

## RECYCLING CENTER EVICTED

On the morning of July 16, outside the San Francisco Community Recycler’s Center in the parking lot of the Safeway at Church and Market streets, a group of protesters stood in a cluster, chanting: “Cans not condos!”

As the Guardian previously reported (“Recycle-pocalypse,” July 8), Safeway is evicting the recycling center, which continued to operate until July 17. The San Francisco Sheriff’s Department, which carries out evictions on Wednesdays, had signaled to the center’s operators that they could be forced out anytime after July 16.

That led supporters and volunteers with the San Francisco Coalition on Homelessness to show up at 5:30am in a bid to beat the sheriff there. They stood on the sidewalk outside the recycling center’s locked gate, waving signs.

“We’ll be holding space as long as we can,” Lisa-Marie

Altorre, of the Coalition on Homelessness, told the Guardian a little after 7am. Calls to the Sheriff’s Department were not returned, but Altorre said around 12:15pm that supporters had received “official word” that the eviction would be going forward, “likely later in the day.”

Instead, Sheriff’s Department deputies showed at 7am the next day to enforce the eviction, and the center remains closed. (Rebecca Bowe)

## CITY STUDIES SLOWING CARS DOWN

As a part of a citywide effort to eliminate all pedestrian deaths by 2024, San Francisco will study the impact of reducing speed limits to 20 mph.

“This is a reasonable issue to look into making San Francisco streets safer,” Sup. Eric Mar said, in a public statement. “There is too much excellent work and research going into it nationally and internationally to ignore.”

The study was proposed by Mar as part of Vision Zero — a Swedish concept adopted by San Francisco at the behest of Sup. Jane Kim earlier this year. The initiative aims to reduce pedestrian deaths to zero within 10 years, with a focus on educating drivers, engineering roads for safety, and enforcing traffic laws (which the SFPD agreed to reform earlier this year). Data from the study should be available in early fall.

Where the speed changes would occur is the subject of the study. “We’re going to the experts,” Peter Lauterborn, Mar’s aide, told the Guardian. That’s the whole point of the study, he said, to figure out where and by how much speed could be reduced in the city to save lives.

Modest adjustment to speed limits lowered pedestrian mortality rates in cities across the world.

Paris, London, cities in Sweden, and New York all implemented speed limit reductions to save pedestrian lives. According to the British Medical Journal, serious traffic-related fatalities or injuries decreased by 46 percent in 20 mph zones in London. (Isabel Moniz)

## RISE UP

THURSDAY 24

### SAVE OUR UNIONS: DISPATCHES FROM A MOVEMENT IN DISTRESS

First Unitarian Universalist Society of San Francisco, 1187 Franklin, SF. [steveearly.org/book](#). 7-9pm, free. Drawing on his 40 years of experience as a labor reporter, Steve Early has compiled his personal experiences into a new book, *Save Our Unions: Dispatches from a Movement in Distress*. He’ll speak at the Unitarian Universalist Society, exploring the question of what strategies labor can and should employ in 2014.

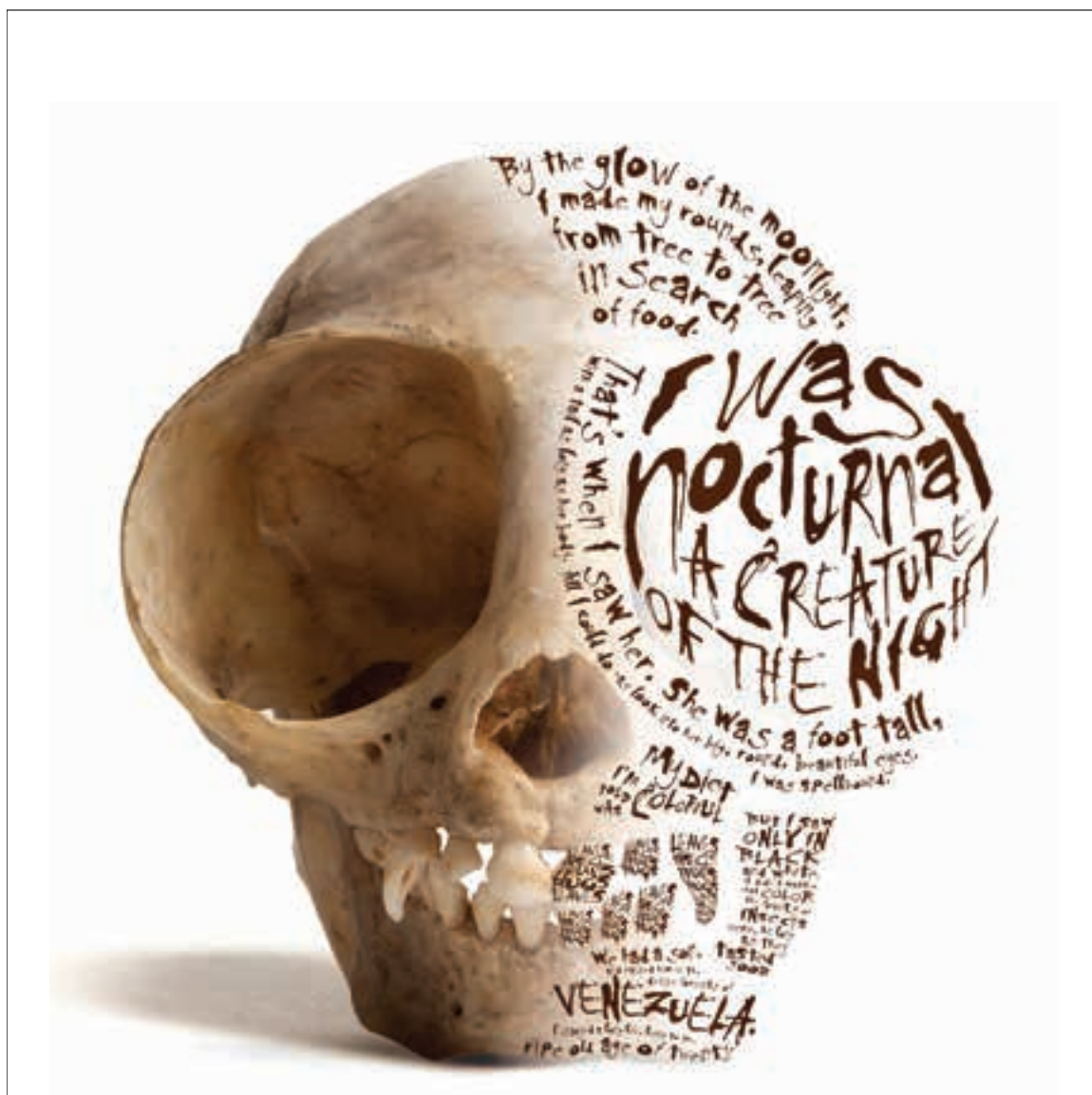
### COMMUNITY FORUM WITH SF POET LAUREATE ALEJANDRO MURGUÍA

Modern Times Bookstore Collective, 2919 24th, SF. [moderntimesbookstore.com](#). 7-9pm, free. Alejandro Murguía, longtime literary activist and San Francisco’s sixth Poet Laureate, has dedicated 40 years to writing about the Mission District. His nonfiction book, *Medicine for Memory*, chronicles the 1970s Nicaraguan Solidarity movement. In addition to his literary accolades — three other novels, numerous poetry collections, and two American Book Awards — he founded the Mission Cultural Center and the Roque Dalton Cultural Brigade. In other words, nobody is better qualified to head a panel of authors and activists confronting resident displacement in San Francisco’s most culturally vibrant areas. He will be joined by representatives from San Francisco Community Land Trust (SFCLT) and Californian’s for Community Empowerment (ACCE).

SUNDAY 27

### SEVENTH ANNUAL LABORFEST BOOKFAIR

Mission Cultural Center for Latino Arts, 2868 Mission, SF. [laborfest.net](#). 10:30am-9pm, free. Spend the day soaking up the knowledge and wisdom shared by authors and labor leaders, and participate in discussion about workers’ rights. Speakers include Al Rojas, a founder of the United Farmworkers who grew up as an agricultural worker in California; Seth Holmes, author of *Fresh Fruit, Broken Bodies*, who conducted five years of research in the fields following migrant workers from Oaxaca to their agricultural jobs in the U.S.; and professor Bu-Wei, of the Beijing Institute For Journalism and Communication with the Chinese Academy of Social Sciences, who studies migrant workers in China. **SFBG**



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# FOOD + DRINK



## HOUSEMADE PAPPARDELLE WITH LAMB SUGO AT SEVEN HILLS

PHOTO BY TABLEHOPPER.COM



BY MARCIA GAGLIARDI  
culture@sfbg.com

**TABLEHOPPING** A unique intersection of art and food at curATE, and two ideas for date night in Russian Hill.

### LIVIN' LARGE

Sometimes you read about an event so cool and artsy and smart that you have to say, "Hell to the yes, more of this please."

It turns out Quince is closing for two months of renovations (July 25 to Sept. 19). In the meantime, the Quince folks will host a very chic series of pop-up dinners called **curATE at Hedge Gallery** (501 Pacific Ave., SF, [www.hedgegallery.com](http://www.hedgegallery.com)), just across the street. You know it's going to be cute, because Stanlee Gatti is producing the events. Every week (Wednesday through Saturday, July 30 through Aug. 30), there will be a different gallery installation by contemporary curators, and chef Michael Tusk will be making a five-course menu to accompany the theme. Guest programmers include Jeffrey Fraenkel, Anthony Meier, Jessica Silverman, John Berggruen, and Iwona Tenzing. The one I'm eyeballing: Jessica Silverman's exhibition, titled "White Is the Warmest Color," will be paired with an all-white menu. How can you say no?

Even if you can't pony up for the dinner, you might opt for the gallery reception of wine and canapés 6:30pm–7:30pm (\$50 per person, inclusive of tax and service charge). The gallery reception

# Hot date

and five-course tasting menu is \$199 per person, inclusive of tax and service charge. Wine pairings will be offered (\$110, including tax and tip), along with select items from the bar and access to the full Quince wine cellar. Going solo? There will be a communal table. Or you can purchase an individual table (with seating for up to 10 guests). Tickets and more info at [www.sfcurate.com](http://www.sfcurate.com).

### DATE NIGHT

Looking for a good spot for a date night? Head on up to Russian Hill to visit two places that are practically built for a date (and the neighborhood is a fun one to walk through after dinner).

If you're a fan of handmade pasta, you'll want to reserve a table at **Seven Hills** (1550 Hyde St., SF, [www.sevenhillssf.com](http://www.sevenhillssf.com)), which has a new-ish chef who came on at the end of last year, Anthony Florian, whose résumé includes Quince, Cotogna, and most recently, Pizzalina. Florian brings an update to the popular raviolo with an egg inside, plus a hearty

bowl of pappardelle with braised lamb sugo. And then there's the fusilli neri (black from squid ink) with tender cuttlefish, tomato, chile, and bread crumbs. The owner is very passionate about wine and happy to make some pairings. Cin cin.

Another great spot to couple up along Hyde Street: **Stones Throw** (1896 Hyde St., SF, [www.stonesthrowsf.com](http://www.stonesthrowsf.com)), which opened last November, and is really hitting its stride. Chef Jason Halverson offers a menu of Cal-American dishes with a strong seasonal bent, and lots of tableside flourishes.

Start with the pork belly and peaches (and crispy pig ears!), and the squid ink conchiglie pasta is a spicy hit. The dish I can't stop thinking about is the grilled octopus "okonomiyaki," a Japanese-inspired pancake, with bacon dashi, spicy turnips, and marinated mushrooms. Don't miss it. Stones Throw may only have a beer and wine license, but there are some clever low-alcohol cocktails and some quality beers that will get your attention. Ditto the wine list: You'll find unique, ever-rotating selections. The vibe here is a bit more urban and fun, so it would be great for date number one or two. (Even if you're on your own, come in for a warm bite at the bar and a glass or two of something good). **SFBG**

*Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.*

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## Foaming at the mouth

BY STUART SCHUFFMAN,  
AKA BROKE-ASS STUART  
culture@sfbg.com

**THE WEEKNIGHTER** There's a series of photos of me at **Mad Dog in the Fog** (530 Haight St, SF. 415-626-7279) where I am an absolute monster. I'm dressed in a wretched, beer-stained Santa suit, I have Mickey Mouse ears on, and there's also some kind of sparkly garland thing adorning my head. In most of the pictures I'm flipping off the camera and making ridiculous faces that usually include an Elvis type lip curl. I look unhinged. I look subhuman. Goddamn, I look like I'm having fun. It was SantaCon 2011.

One of the few things I remember about our pit stop at the Mad Dog was gurgling, "I didn't know they had a backyard here!" as we stumbled out into it. Apparently they do have one. I feel like I may have found out where the bar's name came from as well, but that was lost, just like my sense of personhood that day. There is nothing noble about being Oscar the Grouch-level trashed. The only thing you get out of it is a bunch of photos where you look like somebody Shrek wouldn't even fuck.

Luckily for us, Mad Dog is used to having stark, raving lunatics, in colorful garb, wasted there in the middle of the day. In fact the Lower Haight pub just had a full month of it. Mad Dog in the Fog has long been a staple for any soccer fan in San Francisco. Whether it's the World Cup or The English Premier League or even a Las Chivas game, Mad Dog lives and breathes soccer. The doors open at 7am every Saturday and Sunday, so people can come watch their favorite team shoot goals and take flops.

I was lucky that day in 2011 that

Mad Dog doesn't serve hard alcohol. I was in a state of saying "hell yes" to pretty much everything, and who knows what would've happened. This lack of hard alcohol is also a blessing to serious beer drinkers: It allows Mad Dog to serve more than 150 different kinds of beer from around the world, some of which are rare and hard to get.

In fact, Mad Dog is so supportive of your beer problem that it even lets you pour your own. Yes, you read that right. A few years ago the proprietors installed a TableTender, a system of two taps that stick out of the middle of a table. You and your pals then pour all the beer you'd like from said taps and a display keeps track of how much you drink. Afterwards you settle your tab with the bar staff. I'm pretty sure they were hiding the TableTender from me and my friends that day. I would've if I were them.

I'd like to say that after behaving like a Garbage Pail Kid at Mad Dog in the Fog I went home and slept it off, but that would be a lie. Just like Rudolph the Red Nosed Reindeer, I was a tenacious bastard and led my party of holiday revelers to a number of other bars after that. I eventually lost them all, of course, and ended up at a house party...I think. Honestly nothing else I did later that night exists because nobody, to my knowledge, took any more photos.

But to this day, every time I walk by Mad Dog in the Fog, even when there's a line of 50 people waiting to get in to watch a sports game, I mutter to myself, "I didn't know they had a backyard here!" and smile thinking about that weird day back in 2011. **SFBG**

*Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at [www.brokeassstuart.com](http://www.brokeassstuart.com)*

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### WEDNESDAY/23

#### ☞ MAN OR ASTRO-MAN?

Auburn, Ala.'s Man or Astro-Man? has spent decades perfecting its sprawling surf-rock. Incredibly imaginative and extremely prolific,



the group has recorded and toured tirelessly since early 1990s. Drawing diverse influences from the likes of Dick Dale and Link Wray, punk and new wave, and science fiction and a fascination with space and extraterrestrial life, Man or Astro-Man? take surf rock in directions and galaxies previously uncharted. Largely instrumental and entirely captivating, the band's nine-album catalog is a musically-stunning journey through sound and space. Known for their high-energy live sets, often performed in space-suits complete with astronaut helmets with intricate sci-fi set pieces, musicians Star Crunch and Birdstuff will shred their way into your hearts. (Haley Zaremba) With The Ogres, WRAY 8pm, \$20

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www.theindependentsf.com

#### ☞ CYMBALS

The cooler-than-thou French monologue on UK band Cymbals's single "The End" might have you in the dark, but the intro's melancholy melody should be instantly familiar to anyone who's spent too many hours in a club. The faint, ringing tone



stuck in ear the next day (or week), bringing back memories: "It's the end of the night, you've been dancing too much. They've got to turn



on the lights." Smartly placed on a stellar album (*The Age of Fracture*) of arty synth-pop that's in line with Metronomy, Passion Pit, and David Byrne, it's a reminder that, for better or worse, some things don't last as long as you want. (Ryan Prendiville) With Astronauts, etc., The Wild Wild 8pm, \$10-12  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
www.rickshawstop.com

### THURSDAY/24

#### ☞ CAM & CO. PRODUCTIONS' *SPRING AWAKENING*

Once a high school theater kid, always a high school theater kid. After receiving their hard-earned diplomas from San Francisco's School of the Arts, some of the city's most talented teens realized they couldn't abandon the pool of talent at the school. So instead of embracing the idea of a deadbeat summer before college, the members created their own production company. Their conception of *Spring Awakening* is financed through an online fundraiser they created, and is completely driven by efforts from School of the Arts family members. Support up-and-coming youth theater while wondering why you couldn't be as cool as them when you were 18. (Amy Char) Through Sat/26 7:30pm, \$20

Phoenix Theatre  
414 Mason, SF  
(415) 336-1020  
www.phoenixtheatresf.org

### FRIDAY/25

#### ☞ RAWDANCE

With a decade of distinguished work behind it, RAWdance has every reason to celebrate. Ryan T. Smith and Wendy Rein collaborations draw you in with the integrity of a highly structural approach that yet yields works that resonate emotionally. Their newest piece seems tailor-made to the kind of intelli-

gence that they bring to their work. *Turing's Apple* explores the genius of the British scientist Alan Turing and his tragedy when he came out as a gay man. It will be joined by the final version of *Burns* that the choreographers describe as Rorschach-test driven, and film-noir inspired. RAWdance will be joined by a guest artists Gretchen Garnett + Dancers in a trio, and a grief-exploring sextet, *Nawala* ("Lost") by Tany Bello's Project B. (Rita Felciano) July 25-26, 8 pm. July 27, 7 pm. \$25-30  
Z Space  
450 Florida St. SF  
866-811-4111  
www.zspace.org



#### ☞ THIS MUST BE THE PLACE: THE END OF THE UNDERGROUND 1991- 2012

Named for an excellent Talking Heads song, This Must Be the Place is an annual summer celebration of rock docs, exploring the birth, life, death, and (depending on whom you ask) near-constant rebirth of punk rock through iconic moments captured on film. This third installment, curator Mike Keegan has announced, will sadly be the Roxie's last, so get to it. Friday's '90s-tastic triple bill sounds too fun to miss, with 1991: *The Year Punk Broke* (featuring live performances from Sonic Youth and their then-opener, Nirvana), *Hated: GG Allin and the Murder Junkies* (featuring the never sober, always charming GG Allin, who was dead before the film finished shooting), and *What's Up, Matador?* (featuring three-minute bursts of rarely seen excellence from labelmates Guided By Voices, Pavement, Yo La Tengo and more). Don't forget your flannel. (Emma Silvers)

Through Sun/27, prices and showtimes vary  
The Roxie Theater  
3117 16th St., SF  
www.roxie.com

### SATURDAY/26

#### ☞ COFFEECON 2014

Cursed with the personality of an ogre if you skip your morning coffee? Once you've gotten a head start on your caffeine fix Saturday morning, head over to this art gallery — for one day only, it houses an interactive latte art exhibit (arguably just as creatively esteemed as postmodern paintings). The coffee festival features a plethora of other hands-on lessons, including one titled "How to Review Coffee," and unlimited coffee samples, so you can sound like a pretentious — but educated — coffee



snob while you pine over an obscure roast when you're with your friends at Starbucks. Local bands perform live to simulate a hipster coffeehouse



vibe. (Amy Char)  
9am - 4pm, \$15-\$20  
Terra Gallery & Event Venue  
511 Harrison, SF  
(415) 896-1234  
www.terrasf.com

## FRITZ MONTANA

The spike in blues-rock appreciation that came with The Black Keys and their various contemporaries may be losing its luster — the Keys' newest LP, *Turn Blue*, hardly lived up to their previous releases. But Fritz Montana shows that the blues are alive and well in San Francisco. A blistering three-piece band fronted by high-octane vocalist and guitarist David Marshall, won Live 105's local band contest last October, which led to the group opening for Kings of Leon, Queens of the Stone Age, and Vampire Weekend at the station's Not So Silent Night. Fritz Montana's first album, *Scaredy Cat*, is ready to drop, and the group has chosen the Rickshaw Stop as the spot for its release party. The group will play its new release, along with its celebrated 2013 EPs, and sell copies of its debut full-length hot off the presses. Fritz Montana may not be reinventing the wheel, but the band's songs pulse with an energy and technical grace that bodes very well for its dreams of airwave domination. (David Kurlander)  
\$10-13, 9pm  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
www.rickshawstop.com

## RICK SPRINGFIELD

One of the biggest surprises in Dave Grohl's 2013 doc *Sound City* — about the legendary SoCal recording studio where Nirvana's *Nevermind* and other iconic works were recorded — was the inclusion of 1980s hunk Rick Springfield, the *General Hospital* star turned pop singer. Turns out he recorded the 1981 album *Working Class Dog* there, thus gifting the



world with Grammy-winning radio jam "Jessie's Girl." Springfield's kept busy since his teen-dream days; aside from offering up Sound

## WOLFMOTHER MONDAY/28



City memories, he wrote a memoir (2010's *Late, Late at Night*) and now, a novel: *Magnificent Vibration*, about a curious man's unconventional spiritual journey. Book Passage touts his appearance as "featuring a live musical performance," so get those lighters ready. (Cheryl Eddy)  
4pm, free  
Book Passage  
51 Tamal Vista, Corte Madera  
www.bookpassage.com

## SUNDAY/27

### WAFFLE OPERA

Waffle Opera, founded by a group of young local singers in 2012, has altered the glitzy opera house aesthetic using an unexpected prop: succulent, syrup-covered Belgian waffles. The company, which serves the treats after each of its shows, embraces a remarkably unpretentious approach to legendary works, using minimalistic sets and small houses to bring out the lyrical and musical subtlety of centuries-old classics. The group is presenting a concert version of *Così fan tutte*, the 1789 Mozart opera whose title translates roughly to "Women are like that." An uproarious comedy about two Neapolitan officers who don disguises and try to woo each others' fiancées to prove the inconsistency of female affection. While still a archaic by the standards of contemporary gender politics, the women (spoiler alert) are presented as smart and capable; they quickly pick up their lovers' plot, leading to

a madcap phantasmagoria of mistaken identities and partially-broken hearts. Waffle's semi-staged version



highlights the soaring arias, clever quips, and intricate plot of Mozart's funniest work. (Kurlander)  
\$15-\$25, 3pm  
Center for New Music  
55 Taylor, SF  
www.waffleopera.com

## MONDAY/28

### ANDREW JACKSON JIHAD

In my mind, Phoenix's Andrew Jackson Jihad is both the quintessential and the essential folk-punk band. With bitingly clever lyrics that toe the line between hilarious and heartbreaking, an unflinching



confrontation of social justice issues and a willingness to examine and sing about their own privilege, Sean Bonnette and Ben Gallaty have created some of the most important and tenderly earnest albums in the folk-punk canon. The band's unsteady, cracking vocals and mediocre musicianship lend a charming naivete, emotional sincerity, and accessibility to its music. The band's frenetic energy and the fierce dedication of its fan-base make Andrew Jackson Jihad's live shows a powerful experience. (Zarembo)  
With Hard Girls, Dogbreth  
8pm, \$16  
Slim's  
333 11th St, SF  
(415) 255-0333  
www.slimspresents.com

### WOLFMOTHER

Wolfmother came roaring out of Australia in the mid-aughts with its self-titled debut, which went five times platinum in the band's home country and did well enough abroad to secure it a position as one of the Anglophone world's most formidable touring acts. Combining a shameless love for '70s hard rock (Led Zeppelin in particular) with the sharp hooks of stoner rock, the trio struck a chord with both the classic-rock and alt-rock crowds, and just about any guitarist born in the mid-'90s can likely remember learning one of its songs early on. Though the band only records sparsely, Wolfmother has remained a regular on the international touring and festival scene — a position that this year's *New*

*Crown* should secure. (Bromfield)  
8pm, \$28  
The Fillmore  
1508 Geary, SF  
(415) 346-6000  
www.thefillmore.com

## TUESDAY/29

### HUNDRED WATERS

Hundred Waters are signed to Skrillex's OWSLA label, but don't expect big bass drops from this Florida crew. Rather, they trade in a "digital folk" style that offers an intriguing rural perspective to the retro-futuristic conversation currently taking place in underground electronic circles. Birds chirp in unison with drum machines; *Blade Runner* synths support Tolkienesque fantasias. At the front of it all is Nicole Miglis, a one-woman choir whose voice seems as perpetually omnipresent as the sun and the sky. Though this year's *The Moon Rang Like A Bell* suggests pop ambitions lurking beneath their idiosyncratic



exterior, still one of the most unique and fascinating bands in the electronic universe — as well as one of the few that can truly claim to sound like nothing else. (Bromfield)  
8pm, \$14  
The Independent  
628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





# Grown-up GRMLN

The pop-punk whiz kid comes of age. Plus: More festivals!

BY EMMA SILVERS  
esilvers@sfbg.com

**LEFT OF THE DIAL** Yoodoo Park is the kind of musician who might make some people — people who didn't find their calling until well into their 40s, or 50s, or 60s, aka lots of people — a little angry.

As GRMLN — a band name he chose when he realized the word "Gremlin" wasn't Google search-friendly — the singer-guitarist's new album, *Soon Away* (out Sept. 16 on Carpark records), is 10 tracks packed into 45 minutes of introspective yet confident, caffeine- and hormone-fueled energy, with nods to power pop and an eye toward the grittier side of the '90s punk spectrum.

A follow-up to Park's full-length, 2013's far dreamier, poppier *Empire*, GRMLN's sophomore effort (if you don't count the self-produced EP he put out in 2011) still contains fairly simple songwriting, is still maybe a little overly concerned with being catchy — but on the whole, the album reads like evidence of maturation, of a songwriter stepping off the suburban curb and tentatively into the street; it's the sound of someone picking up speed, realizing potential, realizing he's just getting started. (He'll debut songs from the record July 30 at the Rickshaw Stop.)

In the meantime, Park turned 21 last month.

"You know, we were in the van driving back from Texas, and it was, like, barren," says Park, who's Korean-American, but grew up splitting time between Japan and Orange County, of how he spent the milestone birthday. "I would've stopped somewhere to get a couple drinks just because, but there was really nothing."

If the new weight and levels of distortion on this album (recorded and mixed at a breakneck pace at SF's Different Fur) speak to the familiar pains of growing up — "Go, go, go outside/be the one you want," Park urges in the album's first single, "Jaded," over the peal of an electric guitar hook that lodged itself in my

## FESTS, FESTS, FESTS

Just like the line for Bi-Rite ice cream on a day when the temperature climbs above 70 degrees, summer festival season seems to be getting longer all the time. This past week brought the announcement of two different festivals that promise solid lineups of local acts alongside serious grub, hopefully warm weather (as is usually the case when fall begins) and, of course, fine excuses for day drinking.

The 20th Street Block Party, a free food and music festival brought to you by Noise Pop and the darlings of the SF culinary world (Thomas McNaughton and David White's love-child of a restaurant group, made up of flour + water, Central Kitchen, Salumeria, and Trick Dog), will take over, yes, 20th Street in the Mission on Aug. 23 for performances by Rogue Wave, Melted Toys (whose new release we highly recommend), Cayucas, The Bilinda Butchers, Myron & E, and more. Oh yeah, and did we mention it's free? [www.20thstreetblockparty.com](http://www.20thstreetblockparty.com)

And Oct. 14 - 15, the Culture Collide Fest, a long-running favorite in LA, will debut its first Bay Area event, with a thoroughly international lineup of bands from the US, Korea, the Netherlands, and Costa Rica: Cloud Nothings, Beat Connection, GRMLN, Go Back to the Zoo, Glen Check, Glass Towers, Alphabetic, KLP, and more. Participating venues include The Chapel and the Elbo Room; we'll have more as the party gets closer. [www.culturecollide.com](http://www.culturecollide.com) **SFBG**

head the first time I heard it — Park, the person, seems far less angst-ridden. Either that, or he doesn't believe in showing it.

Still, there's a musical genealogy here that calls to mind Weezer's most jagged, honest (best) stuff, a little Teenage Fanclub here and there, with a breezy understanding of pop-punk structure that he seems to have learned by osmosis (Orange County tap water?) and a tone that could be described as "what you sound like when you grow up thinking of Social Distortion as senior citizens and then start a punk band."

"I guess writing-wise I got way more darker and aggressive on this one," he muses in the easy, sunny, pseudo-stoned drawl of which only kids who grow up in Southern California are truly capable. "This album is about how a lot of things don't work out the way you want to, and how in life in general, getting attached to things really isn't good, emotionally or materialistically. I've been reading about Krishna, and how the best thing you can do to make yourself a better person has to do with letting things go...so, yeah."

What kind of things is he letting go of at the moment? Well, there's

school, for one. He just talked to his counselor from UC Santa Cruz, and it turns out he could graduate in one quarter but he'd have to take a lot of credits, which sounds like a lot on top of touring. So the plan right now is to move to SF and take the whole next year off for playing live, which is, he says, "way more fun" than any other aspect of being a musician (especially now that he and his friends can drink legally). It probably helps that his band is made up of his brother, Tae San Park, on bass, and a friend from high school, Keith Frerichs, on drums.

To be fair, he knows he has it good. "Part of what I wanted with this record was to send a message about how life really isn't that bad," says Park. "Life is great in California, but if you pay attention to what's happening in the world, you watch any documentaries, see how people live other places...I'm really blessed. I think people take it for granted." **SFBG**

### GRMLN

With Everyone Is Dirty, Mall Walk (Different Fur showcase)

July 30, 8pm, \$10  
Rickshaw Stop  
155 Fell, SF  
[www.rickshawstop.com](http://www.rickshawstop.com)

# Snap sounds

Quick takes on new releases



## THE SOFT PINK TRUTH

WHY DO THE HEATHEN RAGE? (Thrill Jockey)

How can you love music that hates you? Drew Daniel grapples with this question throughout his third album as The Soft Pink Truth, which seeks to reconcile his homosexuality with his love of black metal — a genre with a history of hatred and violence. His thesis: black metal is already pretty gay. *Why Do The Heathen Rage?* consists of 10 disco covers of black metal songs, and in this context, the "blasphemers" and "fornicators" who inhabit these songs could easily be gay men as seen through a prejudiced lens. It's a powerful thought, but it's also kind of funny.

*Why Do The Heathen Rage?* is an admirable project, not least because Daniel is making himself a walking target for those who add to black metal's hateful reputation. But it's also a great listen. Humor is key to the album's appeal, especially when Wye Oak's Jenn Wasner puts on her best diva voice to sing about penetration and desecration. But there are also some gorgeous moments — the slow house chord that surfaces at the end of "Sadomatic Rites" is nothing short of breathtaking. This is one of the most audacious experimental albums I've ever heard, and easily one of the year's best albums.



## KIWI TIME

IT'S KIWI TIME EP (Granted Access)

There are a million indie pop bands in the world, and it's becoming increasingly obvious that most of them are just in it for the money. It's increasingly rare to hear an indie pop band that sounds like it actually wants to play indie pop, and Kiwi Time is one of these. The San Francisco-Belarus quartet's debut EP, *It's Kiwi*

*Time*, showcases a style that's anything but original but nonetheless possesses a certain passion and respect for pop music history that's all too rare in the field.

Opener "Butterfly" starts out sounding like a Spotify commercial, but the disco-esque vocals quickly lift the song to another plane. "Be My Love" uses the Beatles-pioneered trick of ending much faster than it should, and it's a relief to hear a band use this tactic in a post-club era where songs often stretch far too long for anywhere but the dancefloor. Both of the album's guitar solos are seamlessly integrated and lack any irony or tastelessness. Though *It's Kiwi Time* is unlikely to elevate its creators above their countless ilk, it's refreshing in that it fits as comfortably into the universal pop tradition as the indie-pop trend.



## A SUNNY DAY IN GLASGOW SEA WHEN ABSENT (Lefse)

Shoegaze is one of those genres that seems spent if only because it's easy to just slap the term on anything. Just as any garage band without a singer can be "post-rock," any band with a shy vocalist and a lot of pedals can be "shoegaze." Now more than a quarter of a decade after My Bloody Valentine dropped its debut, *A Sunny Day In Glasgow* is still pushing the style's boundaries on its new *Sea When Absent*. The secret to its success is viewing shoegaze as an approach rather than a genre, and as such, members are not picky about what they slather in reverb.

Rock, dance, hip-hop, and metal sounds swirl around in the maelstrom of this album, never settling but tearing by at thrilling speeds. *Sea When Absent*'s kitchen-sink approach most likely owes to the fact that the band members mostly assembled this album via e-mail chain. (The slowed-down coughing at the end of "Double Dutch" suggests kind green buds may also have been involved, especially in tandem with the track's name.) Though *Sea When Absent* is uneven and messy, it's never dull — a rare quality in a genre that anyone with enough cash to blow on pedals can play. **(Daniel Bromfield)**



# Track record

BY MARKE B.  
marke@sfbg.com

**SUPER EGO** Good lord, it's one of those weekends where there's just too much to do. The bonkers weekend-long Sunset Campout riverside rave and Sunday's gay fetish pig roast Up Your Alley Fair is only the start. (I'm totally stealing my Seattle buddy DJ Nark's "inflatable yellow rubber ducky inner tube attached to leather harness suspenders" outfit idea so I can hit both, with a pair of winged Saucony Progrid running shoes — and nothing else — in honor of this weekend's SF Marathon.)

**Sunset Campout** (Fri/25-Sun/27, \$70–\$150, Belden, CA. [www.sunsetcampout.com](http://www.sunsetcampout.com)), put on by our own illustrious Sunset crew, is pretty much the electronic dance music festival of my dreams, with a huge roster of acts like Soul Clap, Guillaume and the Coutu Dumonts, Danny Daze, Spacetime Continuum, Traxx, Lovefingers, and dozens of local heroes. And **Up Your Alley** (Sun/27, 11am–6pm, donation requested, 10th St and Folsom, SF. [www.folsomstreetevents.org](http://www.folsomstreetevents.org)) is Folsom Street Fair's gayer little sister, proving that most homosexuals need but a tiny strip of clothing to make a lasting fashion statement. Both events will feature wiener roasts.

## J.PHLIP

One of my favorite local DJs, dirtybird crewmember J.Phlip, turns her poppin' bass up for the United Hearts fundraiser, helping to buy school buses for kids in Ghana. DJ Khan from Bristol, UK, and our own Ryuryu of Soundpieces and several members of the Surefire crew will make sure your heart rumbles in the right place.

Thu/24, 9:30pm–2:30am, \$15–\$50. Public Works, SF. [www.publicsf.com](http://www.publicsf.com)

## BRAZA!

World Cup what? The world may have moved on ever-so-briefly from boys in shorts chasing little white balls. But this regular party, celebrating the funky breaks and beats of Brazil and beyond,



will have you waving your arms and singing. Special guest Tom Thump, whose crates run so deep they pierce the Earth's mantle, presides. With live percussion and DJs Elan and Zamba.

Fri/25, 10pm, \$5–\$10. Elbo Room, 647 Valencia, SF. [www.elbo.com](http://www.elbo.com)

## KASTLE

Yummy UK bass and future sounds by way of this LA fave, one of the early players in the '90s R&B dance floor revival. Support by a host of others, including Elliot Lipp, Lindsay Lowend, and Chiller Whale.

Fri/25, 10pm–4am, \$15–\$20. 1015 Folsom, SF. [www.1015.com](http://www.1015.com)

## PHIL KIERAN

Irish techno, thy name is Phil. Mr. Kieran has spent a couple decades repping Belfast with some truly fun, truly stylish stuff. (Latest killer slice "Computer Games" comes with a video worthy of cult flick *The Visitor*.) He'll be making his debut at the Lights Down Low party.

Fri/25, 10pm–3am, \$10–\$15. Monarch, 101 Sixth St, SF. [www.monarchsf.com](http://www.monarchsf.com)

## TOO \$HORT

You know you still know all the words to "Money in the Ghetto" — sing out with Oakland's finest

and his full band.

Fri/25, 9pm–3am, \$20–\$25. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

## GUY J

The Israeli technician (with such thick, silky-looking hair!) keeps his tempos at a deep and steady trot — the better for building excellently textured rides through sensual, emotive soundscapes. Good, heady stuff.

Sat/26, 9:30pm, \$15. Audio, 316 11th St, SF. [www.audiosf.com](http://www.audiosf.com)

## TEEN WITCH

Those neon sad-emoji kidz from the 120 Minutes monthly are back with special guests Teen Witch, summoning all dark and lovely laptop electro-ghosts, and Banjee Report, an outstanding vogue-rap outfit from Chicago.

Sat/26, 10pm, \$5–\$10. Elbo Room, 647 Valencia, SF. [www.elbo.com](http://www.elbo.com)

## PIXEL MEMORY

This awesome local atmospheric electro pop trio just released nifty *Night Colors* EP. It'll be kicking it up live with ethereal matriarch Metal Mother and catchy shoegaze-hop Magicks for a truly magickal night of SF sounds.

Sun/27, 8pm, \$5–\$8. Brick and Mortar, 1710 Mission, SF. [www.brickandmortar-music.com](http://www.brickandmortar-music.com) **SFBG**

# FRIDAY NIGHTS

AT THE **de Young**  
GOLDEN GATE PARK



## Are you free Friday night? We are.

July 25 • 6–8:30 PM

Join Friday Nights at the de Young to help launch *MEX I AM: live it to believe it*, a four-day festival celebrating Mexican culture, in partnership with the Consulate General of Mexico in San Francisco and LAM. Find unique items including jewelry, textiles, native handcrafts, and decorative accessories at the de Young Museum Store's fourth annual Fair Trade Bazaar.

- Live music by Los Cenzontles and Horacio Franco
- Artist demonstration by Favianna Rodriguez
- Mixed-media art-making stations inspired by the contemporary arts of Mexico

Fees apply for permanent collection and special exhibition galleries, dining, and cocktails.

[deyoungmuseum.org/fridays](http://deyoungmuseum.org/fridays) #FridayNightsDY

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Horacio Franco, photo courtesy of the Consulate General of Mexico in San Francisco; Los Cenzontles, photo by Mike Melnyk



UPCOMING SHOWS AT  
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WED. 7/23 - FREE ENTRY - DOORS 8, MOVIE 9  
THE CHAPEL MOVIE NIGHT  
WET HOT AMERICAN SUMMER

THU. 7/24 - \$20 ADV / \$23 DOOR - DOORS 7, SHOW 8  
THE CACHE VALLEY DRIFTERS

FRI. 7/25 - \$12 ADV / \$14 DOOR - DOORS 8, SHOW 9  
(((folkYEAH!))) PRESENTS  
TITAN UPS / CARLETTA SUE KAY  
THE DEAD SHIPS / DJ SETS BY KELLEY STOLTZ

SAT. 7/26 - \$15 - DOORS 8, SHOW 9  
(((folkYEAH!))) PRESENTS  
JOHNATHAN RICE

SANDY'S / PEARL CHARLES & THE PIPES CANYON BAND

SUN. 7/27 - \$17 - DOORS 8, SHOW 9  
THE CLIENTELE

THE TYDE / MATT KIVEL / DJ SETS BY ANDY CABIC

WED. 7/30 - \$18 ADV / \$20 DOOR - DOORS 8, SHOW 9  
STOOGES BRASS BAND

THU. 7/31 - \$12 ADV / \$15 DOOR - DOORS 8, SHOW 9  
REVEREND PEYTON'S BIG DAMN BAND  
THE PINE BOX BOYS

FRI. 8/1 - \$17 ADV / \$20 DOOR - DOORS 8, SHOW 9  
SILA

NATIVE ELEMENTS / SAMBAXÉ

SAT. 8/2 - \$25 ADV / \$28 DOOR - DOORS 8, SHOW 9  
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## MUSIC

STILL FROM *A HARD DAY'S NIGHT* (1964) ... THE FILM VERSION.  
COURTESY UNITED ARTISTS

# Hard look at *A Hard Day's Night*

At 50, the Beatles third album demands a critical re-listen

BY DANIEL BROMFIELD  
arts@sfbg.com

**Music** More than any other Beatles album, *A Hard Day's Night* — which turned 50 last week — embodies the clichés surrounding the band's early period. The cheesy harmonies, the “whoa”s and “yeah”s, the sappy love songs: All are there in abundance. It's also the most obvious manifestation of the John/Paul dichotomy. Though the idea of John as the bad boy and Paul as the balladeer is largely accepted as a myth by Beatles fans, that dynamic is a lot closer to the truth than folks give it credit for, and on no album is it clearer than *A Hard Day's Night*.

Paul's songs are a bit silly, but spectacularly well-crafted. “And I Love Her” repeats the word “love” incessantly, but the twinkling background makes it seem transcendent. You're more likely to come out of it remembering the four-note guitar riff that frames the song anyway. Better yet is “Can't Buy Me Love.” The song's chorus looks absurd on paper (“can't buy me love/everybody tells me so/can't buy me love/no no no no”), but it's so catchy it's hard not to ignore the lyrics.

John's love songs are far more bitter and sarcastic. But it's important to remember that John Lennon was more than just a media-ready “bad boy.” His reputation as a peacenik and a member of the most (supposedly) infallible paragon of pop music in history has sadly clouded his history of alleged neglect and abuse toward his children and various lovers. Knowing the latter gives an unpleasant context to the Lennon songs on this album.

I find “You Can't Do That” unlistenable for this reason. The song is told from the perspective of a man whose girlfriend has been talking to another boy. He warns her that if he catches her doing it again, he'll “let her down” and “leave her flat.” It's

hard not to interpret those as a reference to domestic violence, given that Lennon's first wife, Cynthia, was a victim of such abuse. And the theme of the song evokes Lennon's own worries concerning his second wife, Yoko Ono, whom he often dragged into the studio out of fears she would abscond with another man if left alone.

Another prominent theme is Lennon's pride and his fixation on the shame of having had his girl cheat on him. This theme surfaces on “You Can't Do That” (“if they'd seen you talking that way they'd laugh in my face”). It's as bad on “If I Fell.” John asks his potential girlfriend if she'd “hurt my pride like her” then bluntly tells her how much he'd enjoy his ex's misery at seeing the two of them together.

It's less rational to believe that these songs are told from the perspective of an abuser so much as they illustrate Lennon's own viewpoint as a real-life abuser. There's nothing in these songs to suggest he's playing a role of any sort. On one song, he does. “I'll Cry Instead” finds Lennon simulating the illogical thoughts that come in the wake of anger and sadness. His girl left him, and he'd like to go out and “break hearts all 'round the world” as revenge, but he can't, so he'll cry instead.

The point of this song isn't that he'd like to hurt her, but that he's thinking irrationally — he'll feel better once he's had a good cry. Thus, I find it easier to separate this song from its creator. Nonetheless, *A Hard Day's Night* is one of those albums — at least for me — where art and artist are too firmly entwined for the album not to suffer.

It would be ridiculous to accuse anyone who enjoys this album of being a misogynist. But I would object to anyone denying these issues are present. If these moral questions inhibit

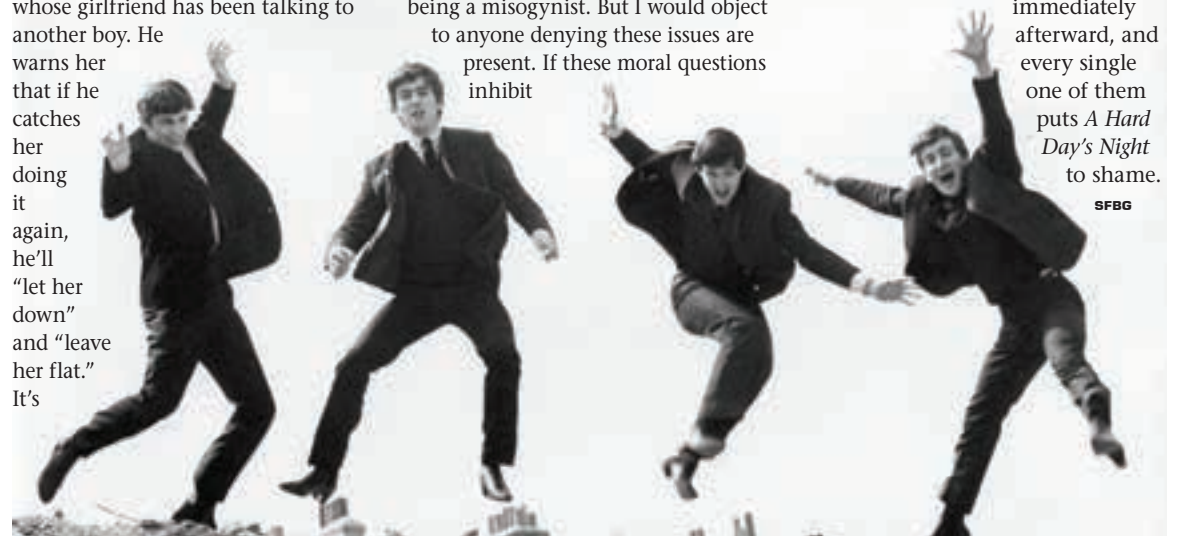
you from enjoying the art, so be it. But to dismiss these issues in order to preserve your prior appreciation of the music would be tantamount to ignoring those issues in the first place.

There are two Lennon songs that truly warm my heart on this album. The first, “When I Get Home,” is an ecstatic love song that finds its protagonist rushing home to be with his girl. That he has “a whole lot of things to tell her” suggests he's actually interested in conversing with the girl, not just having sex. And he'll love her the next day too, and accordingly make the same voyage. Now that's love.

Second is the title track. On no other Beatles song is the interplay between John's voice and Paul's more effective. It's difficult to even notice that the vocalist has shifted until the end of the first chorus. But it's the gradual build in emotion that makes this song so brilliant. By the time the chorus is about to transition back into the verse, Paul is emoting relentlessly — and then in comes the verse again, with John's dry voice snapping satisfyingly into place and contrasting icily with Paul's catharsis. This song elevates the album substantially by itself, though *A Hard Day's Night* remains my least favorite of the Beatles' “great albums” (i.e. the ones with only original songs).

Though I generally avoid discussing my own sentimental attachment to albums in reviewing them, I'll close this review by saying *A Hard Day's Night* is by far the most important album in my life. As the first rock album I ever listened to, it ended my 12-year streak of aversion to music due to my sensory processing disorder. But I haven't gone back to it much — simply because I listened to eight other Beatles albums immediately afterward, and every single one of them puts *A Hard Day's Night* to shame.

SFBG







WEDNESDAY 23

ROCK

**Brick & Mortar Music Hall:** Wag, Friends W/O Benefits, Sun Valley Gun Club, 9pm, \$5.  
**Hemlock Tavern:** Forgotten Gods, Old Man Wizard, Blackwülf, 9pm, \$7.  
**Independent:** Man or Astro-Man?, The Ogres, Wray, 8pm, \$18-\$20.  
**Knockout:** Those Howlings, The Tic Tocs, The Krypters, 9:30pm, \$6.  
**Make-Out Room:** Dorotheo, Francisco y Madero, Sea Knight, 7:30pm, \$8.  
**Milk Bar:** Down Dirty Shake, The Electric Magpie, The Autonomics, Jam, DJ Bazooka Joe, 8pm, \$5.  
**Rickshaw Stop:** Cymbals; Astronauts, etc.; The Wild Wild, 8pm, \$10-\$12.

DANCE

**Beaux:** “BroMance: A Night Out for the Fellas,” 9pm, free.  
**Cafe:** “Sticky Wednesdays,” w/ DJ Mark Andrus, 8pm, free.  
**Cat Club:** “Bondage-A-Go-Go,” w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.  
**Club X:** “Electro Pop Rocks,” 18+ dance night with Slander, 9pm  
**DNA Lounge:** “Go Deep!,” 18+ dance party, 9pm, \$10-\$15.  
**Edinburgh Castle:** “1964,” w/ DJ Matt B & guests, 10pm, \$2.  
**Elbo Room:** “Bodyshock,” w/ Distal, RyuRy, Blk Rainbow, DJ Crackwhore, 9pm, \$10.  
**F8:** “Housepitality,” w/ Ben Annand, Mark Slee, Didge Kelli, Jason Curtis, 9pm, \$5-\$10.  
**Infusion Lounge:** “Boombox Wednesdays,” w/ Chromeo (DJ set), Jazzy Jim, E-Rock, Romeo Reyes, 10pm, free with RSVP.  
**Lookout:** “What?,” 7pm, free.  
**Madrone Art Bar:** “Rock the Spot,” 9pm, free.  
**MatrixFillmore:** “Reload,” w/ DJ Big Bad Bruce, 10pm, free.  
**Q Bar:** “Booty Call,” w/ Juanita More, 9pm, \$3.

HIP-HOP

**Skylark Bar:** “Mixtape Wednesday,” w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

**Bazaar Cafe:** Voice Recognition (Gary Garrett & Anjalisa Aitken), 7pm, free/donation.  
**Cafe Divine:** Craig Ventresco & Meredith Axelrod, 7pm, free.  
**Hotel Utah:** Sam Sliva, Shawn Brown & 9th Street, 8pm, \$8-\$10.  
**Plough & Stars:** Leigh Gregory & Patrick O’Malley, 9pm

JAZZ

**Amnesia:** Gaucho, Eric Garland’s Jazz Session, The Amnesiacs, 7pm, free.  
**Balancoire:** “Cat’s Corner,” 9pm, \$10.

CARLETTA SUE KAY PERFORMS FRI/25 AT THE CHAPEL.

**S.F. Eagle:** GayC/DC, The Ethel Merman Experience, Nectar on the Dewly, 9pm

DANCE

**Abbey Tavern:** DJ Schrobi-Girl, 10pm, free.  
**Aunt Charlie’s Lounge:** “Tubesteak Connection,” w/ DJ Bus Station John, 9pm, \$5-\$7.  
**Beaux:** “Twerk Thursdays,” 9pm, free.  
**Cafe:** “¡Pan Dulce!,” 9pm, \$5.  
**Cat Club:** “Class of 1984,” ‘80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).  
**Cellar:** “XO,” 10pm, \$5.  
**Club X:** “The Crib,” 18+ LGBT dance party, 9:30pm, \$10.  
**Elbo Room:** “Hi Life,” w/ resident DJs Pleasuremaker & Izzy\*Wize, 9:30pm, \$6.  
**Infusion Lounge:** “I Love Thursdays,” 10pm, \$10.  
**Madrone Art Bar:** “Night Fever,” 9pm, \$5 after 10pm

**Mezzanine:** Jon Hopkins, Teebs, 8:30pm, \$20.  
**Monarch:** “Bass Tribe,” w/ Mikos Da Gawd, The Pirate, E-TY, DMajik, 10pm, \$5.  
**Public Works:** United Hearts Fundraiser: The School Bus Project, Ghanaian orphanage benefit with music by J.Phlip, Kahn, RyuRy, Sikk Laffter, Cool Greg, Devin Landau, more (in the OddJob Loft), 9:30pm, \$10+.  
**Raven:** “1999,” w/ VJ Mark Andrus, 8pm, free.  
**Trax:** “Beats Reality: A Psychedelic Social,” w/ resident DJs Justime & Jim Hopkins, 9pm, free.  
**Underground SF:** “Bubble,” 10pm, free.  
**Vessel:** “Big Fun,” w/ Dosem, Pedro Arbulu, MFYRS, Darren Grayson, 10pm, \$5-\$10.

HIP-HOP

**John Colins:** “Future Flavas,” w/ DJ Natural, 10pm, free.  
**Milk Bar:** Main Attraktionz, The Classical, Laughters, Claire Elise, 8pm, \$5.

**Skylark Bar:** “Peaches,” w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

ACOUSTIC

**Atlas Cafe:** The Kentucky Twisters, 8pm, free.  
**Bazaar Cafe:** Acoustic Open Mic, 7pm  
**Chapel:** The Cache Valley Drifters, 8pm, \$20-\$23.  
**Plough & Stars:** Crooked Road, 9pm  
**The Pour House:** Jimbo Scott & Grover Anderson, 7pm, free.  
**SFIJAZZ Center:** Tierney Sutton: Songs of Joni Mitchell, in the Joe Henderson Lab, July 24-27, 7 & 8:30pm, \$25.

JAZZ

**Cafe Claude:** Vijay Anderson Quartet, 7:30pm,

CONTINUES ON PAGE 26 >>

MAR 13–SEP 7

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Explore the exuberant charm of Mary Blair, one of Walt Disney’s most inventive and influential designers and art directors. Blair’s joyful creativity, her appealing designs, and her energetic color palette endure in numerous media, including the classic Disney animated films *Cinderella*, *Alice in Wonderland*, and *Peter Pan*, and also in the theme park attraction *it’s a small world*.

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MUSIC LISTINGS

CONT>>

free.  
**Center for New Music:** Gojogo, 7:30pm, \$10-\$15.  
**Le Colonial:** Swing Fever, 7:30pm  
**Level III:** Sony Holland, 5-8pm, free.  
**Pier 23 Cafe:** Dick Fregulia Trio, 7pm, free.  
**Red Poppy Art House:** Tom McDermott with Michelle Jacques & Michaelle Goerlitz, 7:30pm, \$15-\$20.  
**Revolution Cafe:** Patrick Cress' Telepathy, 9pm  
**Royal Cuckoo:** Charlie Siebert & Chris Siebert, 7:30pm, free.  
**The Royale:** West Side Jazz Club, 9pm, free.  
**Savanna Jazz Club:** Savanna Jazz Jam with Eric Tillman, 7pm, \$5.  
**Top of the Mark:** Pure Ecstasy, 7:30pm, \$10.  
**Verba Buena Gardens:** Dalia Marina, 12:30pm, free.

**Zingari:** Barbara Ochoa, 7:30pm, free.

INTERNATIONAL

**Brick & Mortar Music Hall:** Tommy Guerrero, El Diablitos featuring Tony G, 9pm, \$10-\$12.  
**Cafe Cocomo:** Julio Bravo y Su Orquesta Salsabor, El DJ X, 8pm  
**Cigar Bar & Grill:** Danilo Portugal y Namorados da Lua, 8pm  
**Pachamama Restaurant:** Sexteto Matiz, 8pm  
**Roccapulco Supper Club:** Mazacote, 8pm  
**Sheba Piano Lounge:** Gary Flores & Descarga Caliente, 8pm

REGGAE

**Pissed Off Pete's:** Reggae Thursdays, w/ resident DJ Jah Yzer, 9pm, free.

BLUES

**50 Mason Social House:** Bill Phillippe, 5:30pm  
**Biscuits and Blues:** Homemade Jamz Blues Band, 7:30 & 9:30pm, \$20.  
**Saloon:** P.A. Slim, 4pm; Steve Freund, 9:30pm  
**Tupelo:** G.G. Amos, 9pm

COUNTRY

**McTeague's Saloon:** "Twang Honky Tonk," w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm  
**Parlor:** "Honky Tonk Thursdays," w/ DJ Juan Burgandy, 9pm, free.

EXPERIMENTAL

**Luggage Store:** LSG New Music Series, 8pm, \$6-\$10.

FUNK

**Boom Boom Room:** The Earful, DJ Logic,

9:30pm, \$8-\$10.

SOUL

**Ruby Skye:** "Torq," w/ Ryan Leslie, 9pm, \$25-\$35 advance.

FRIDAY 25

ROCK

**Bottom of the Hill:** Scissors for Lefty, Anaura, Rio Rio, 9:30pm, \$10-\$12.  
**Brick & Mortar Music Hall:** Gems, Seatraffic, 9pm, \$10-\$12.  
**Chapel:** Titan Ups, Carletta Sue Kay, The Dead Ships, DJ Kelley Stoltz, 9pm, \$12-\$14.  
**DNA Lounge:** The Midnight Pine, Oceanography, 8:30pm, \$8-\$10.  
**El Rio:** Friday Live: Skip the Needle, DJ

Emotions, 10pm, free.

**Gallery 16:** Virgil Shaw Hipraiser, music by Virgil Shaw, Sonny Smith, and Marc Capelle & The Casuals., 6pm, \$20 minimum donation.  
**Hemlock Tavern:** "Face Melt Friday," w/ Life Stinks, Hank Wood & The Hammerheads, Bad Daddies, Quaaludes, Violence Creeps, Blazing Eye, 6pm, \$8.  
**Hotel Utah:** Bootstraps, Down With May, Babes, 9pm, \$10.  
**Independent:** Au Revoir Simone, Dresses, The Lower 48, 9pm, \$15-\$17.  
**Make-Out Room:** That's Not Her, Seagulls, 7:30pm, \$8.  
**Monarch:** The Papers, Oceanography, Sea Dramas, 6pm, \$5.  
**Neck of the Woods:** Gone to Ground, The Insufferables, David Microwave, 10pm, \$8.  
**Thee Parkside:** Ovvl, Mondo Drag, Banquet, Male Bondage, 9:30pm, \$7.

DANCE

**1015 Folsom:** "Re:Creation," w/ Kastle, Eliot Lipp, Lindsay Lowend, Falcons, Penthouse Penthouse, Bleep Bloop, Chiller Whale, more, 10pm, \$15 advance.  
**Audio Discotech:** Worthy, Kirin Rider, Sepehr, Grensta, 9:30pm, \$10 advance.  
**BeatBox:** "Bearracuda: Dore Alley Edition," w/ DJs John LePage & Steve Sherwood, 9pm, \$6-\$10.  
**Beaux:** "Manimal," 9pm  
**Cafe:** "Boy Bar," 9pm, \$5.  
**Cat Club:** "Dark Shadows," w/ DJs Daniel Skellington, Owen, Melting Girl, and Keyz, 9:30pm, \$8 (\$5 before 10pm).  
**Cellar:** "F.T.S.: For the Story," 10pm  
**DNA Lounge:** "The Green Room," w/ Twin Shadow (DJ set), The Limousines (DJ set), Option4, 9pm, \$15-\$20.  
**Elbo Room:** "120 Minutes," w/ Teen Witch, Banjee Report, Santa Muerte, ChaucneyCC, 10pm, \$8-\$10.  
**EndUp:** "Trade," 10pm, free before midnight.  
**F8:** "Haçeteria," w/ Exillon, Caltrop, Aja Vision, plus DJs Smaç, Nihar, Jason P, and Tristes Tropiques, 9pm, \$5-\$8.  
**Grand Nightclub:** "We Rock Fridays," 9:30pm  
**Infusion Lounge:** "Flight Fridays," 10pm, \$20.  
**Lone Star Saloon:** "Leader of the Pack," 9pm  
**Madrone Art Bar:** "I the '90s," w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, 9pm, \$5.  
**MatrixFillmore:** "F-Style Fridays," w/ DJ Jared-F, 9pm  
**Mercer:** "Set," w/ Sandra Collins, Spesh, Travis Groneman, M.J., 9pm, \$5-\$10.  
**Mezzanine:** "Fools in the Night," w/ Amtrac, Bixel Boys, Enso, 9pm, \$15-\$20.  
**Mighty:** "The Get Down," w/ DJ Shortkut & Mr. Choc, 9pm, free before 11pm with RSVP.  
**Monarch:** "Lights Down Low," w/ Phil Kieran, Richie Panic, Sleazemore, Myles Cooper, 10pm, \$10-\$15.  
**OMG:** "Deep Inside," 9pm, free.  
**Q Bar:** "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.  
**Slate Bar:** "Darling Nikki," w/ DJs Dr. Sleep, Justin Credible, and Durt, 8pm, \$5.  
**Temple:** "Resonance," w/ Ferry Tayle, 7 Skies, Dimitri Reign, Spencer Hardwick, Festiva, Ari Kyle, Daun Giventi, 10pm, \$20.  
**Vessel:** Hook N Sling, 10pm, \$10-\$30.

HIP-HOP

**E25:** "Decompression," Fridays, 5-9pm  
**John Collins:** "#Flow," w/ The Whooligan & Mikos Da Gawd, 10pm, free before 11pm  
**Public Works:** Too \$hort, Big Von, Smasheltooth, Bogl, davO, Jenna Riot, Marco de la Vega, ChaucneyCC, 9pm, \$20-\$25.

ACOUSTIC

**Bazaar Cafe:** Becca Rees, 7pm  
**Plough & Stars:** 116 Clement, San Francisco. Loose Threads, 9pm  
**SFJAZZ Center:** Tierney Sutton: Songs of Joni Mitchell, in the Joe Henderson Lab, July 24-27, 7 & 8:30pm, \$25.  
**Sports Basement:** "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

JAZZ

**Atlas Cafe:** The Resonance, 7:30pm, free.  
**Bird & Beckett:** Chuck Peterson Quintet, Fourth Friday of every month, 5:30pm, \$10 suggested donation per adult.  
**Cafe Claude:** Jerry Oakley Trio, 7:30pm, free.  
**Center for New Music:** Best Coast Composers Series #8: Aaron Novik, 7:30pm, \$12-\$15.

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Tue, Jul 29 LAJAZZO

Wed, Jul 30 SISTERS OF SOUL IV feat. Jackie Bryant, Paulynn, Misa Malone, Qui510

Thu, Jul 31 TAB BENOIT

Thu, Jul 31 - Late Night Series SYDNEY NYCOLE AND FRIENDS

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8/8 - EARLY GRAVES, THEORIES, BEDRUCKEN

8/9 - RED MEAT, JOLENES, MISISIPi MIKE & THE MIDNIGHT GAMBLERS

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**Cliff House:** Kurt Ribak, 7pm  
**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30pm, free.  
**Level III:** Sony Holland, 5-8pm, free.  
**Rite Spot Cafe:** Project: Pimento, 9pm, free.  
**Royal Cuckoo:** Jules Broussard & Chris Siebert, 7:30pm, free.  
**Savanna Jazz Club:** Dr. Terence Elliott Group, 7:30pm, \$8.  
**Top of the Mark:** Black Market Jazz Orchestra, 9pm, \$10.  
**Yoshi's San Francisco:** Najee, 8 & 10pm, \$26-\$32.  
**Zingari:** Joyce Grant, 8pm, free.

INTERNATIONAL

**Amnesia:** Baxtalo Drom, 9pm, \$10-\$15.  
**Bissap Baobab:** "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.  
**Cafe Cocomo:** Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30pm, \$15 (free entry to patio).  
**Cigar Bar & Grill:** Libra Son, 10pm  
**Elbo Room:** "Brazal," w/ DJs Tom Thump, Elan, and Zamba, 10pm, \$5-\$10.  
**Pachamama Restaurant:** Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.  
**Pier 23 Cafe:** Danilo y Universal, 8pm, free.  
**Red Poppy Art House:** Namaskar, 7 & 8:45pm, \$15-\$20.  
**Roccapulco Supper Club:** Fuego Latino, 9pm

REGGAE

**Gestalt Haus:** "Music Like Dirt," 7:30pm, free.  
**Slim's:** Seedless, Hirie, Da Mainland, Cali-Hi, King I-Vier, 9pm, \$13-\$16.

BLUES

**Biscuits and Blues:** Homemade Jamz Blues Band, 7:30 & 10pm, \$22.  
**Lou's Fish Shack:** Little Wolf & The HellCats, 8:30pm  
**Royale:** Allister's Chicago Blues Jam, Last Friday of every month, 9pm, free.  
**Saloon:** Jan Fanucchi, 4pm; Mari Mack & Livin' Like Kings, 9:30pm

FILM & AUDIO-VISUAL

**Roxie Theater:** This Must Be the Place: End of the Underground 1991-2012, The Roxie's series of documentaries covering punk/independent/underground music reaches its conclusion by chronicling how scenes once relegated to playing in basements have now gained arena-sized popularity. Film subjects include Sonic Youth, Nirvana, G.G. Allin, Fugazi, Matador Records, Morrissey, and more, finally arriving at LCD Soundsystem's sold-out farewell concerts at Madison Square Garden., July 25-27.

FUNK

**Make-Out Room:** "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.  
**Revolution Cafe:** Fourth Fridays Freestyle Fiesta with MSK.fm, Fourth Friday of every month.

SOUL

**Edinburgh Castle:** "Soul Crush," w/ DJ Serious Leisure, 10pm, free.

SATURDAY 26

ROCK

**Bender's:** Party Force, The White Barons, High & Tight, Barry Ward benefit show, 10pm, \$5-\$100 donation.  
**Bottom of the Hill:** Matt Pryor, What's Eating Gilbert, The Josh Berwanger Band, 9pm, \$12-\$14.  
**Hemlock Tavern:** M.O.T.O., Sharp Objects, The Boars, 9pm, \$8.  
**Hotel Utah:** Cotton Jones, New God, Shy Boys, 9pm, \$10-\$12.  
**Milk Bar:** The Ruse, The Fourth and King, 8:30pm, \$5-\$7.  
**Neck of the Woods:** The Stu Tails, Among Criminals, Trash Honey, The Acetates, 9pm, \$8-\$10.  
**Rickshaw Stop:** Fritz Montana, The Peach Kings, Vandella, 9pm, \$10-\$13.  
**Riptide:** The Dead Westerns, 9:30pm, free.  
**Slim's:** The Purple Ones, The Goldenhearts, Phone Sex Operators, DJ Rockin, 9pm, \$16-\$20.  
**Thee Parkside:** Voodoo Glow Skulls, La Plebe,

Monkey, 9pm, \$12.

DANCE

**Audio Discotech:** "Set," w/ Guy J, Alex Sibley, Matt Hubert, 9pm, \$10-\$20 advance.  
**BeatBox:** "Industry," w/ DJs Tom Stephan & Paul Goodyear, 10pm, \$20 advance.  
**Cat Club:** "Right?!?!: '90s Hip-Hop vs. '90s Pop," w/ DJs Tomas Diablo, Porter, Myster C, and Mr. Washington, 9:30pm, \$8.  
**DNA Lounge:** "Bootie S.F.," w/ Smash-Up Derby, A+D, Entyme, Jimi G, Ross.FM, Marky Ray, JoeJoe, Mario Muse, Adrienne Scissorhands, 9pm, \$10-\$15.  
**EndUp:** Shangri-La, Asian queer dance party, 10pm, \$15-\$20 (free before 11pm).  
**Factory:** "Bay of Pigs," official Up Your Alley dance event with DJs Eddie Martinez & Dan De Leon, 10pm, \$35 advance.  
**Fat Grape Winery:** "The Boombox Affair," w/ Rahlem Jihad, Gehno Aviance, Larry Gonnello Jr., 1pm, free.  
**Infusion Lounge:** "Set," Fourth Saturday of every month, 10pm, \$20.  
**Knockout:** "Galaxy Radio," w/ Lel Ephant, Smac, Daniel Stadulis, Johan Churchill, 9pm, free.  
**Lookout:** "Bounce!," 9pm, \$3.  
**Madrone Art Bar:** "Blunted Funk," w/ resident DJs Sneak-E Pete & Chilipino, 9pm, \$5 (free before 10pm).  
**Mercer:** "Reflections," w/ Chad Mitchell, Kuze, Doc Skulley, Rob Grega, 10pm, \$10-\$15.  
**Mighty:** "Throwback: A Tribute to '90s House

Music," w/ Vikter Duplaix, Miguel Solari, Renoir, Dan Suda, 9pm, free before 11:30pm w/ RSVP.  
**Public Works:** "Deep Blue," w/ Lee Burridge, Rooz, Bo, Ben Seagren, Josh Vincent, Rachel Torro, 9pm, \$15-\$30.  
**Ruby Skye:** Mike Hawkins, 9pm, \$10-\$25.  
**Slate Bar:** "Electric WKND," w/ The Certain People Crew, Fourth Saturday of every month, 10pm, \$5.  
**Stud:** 3Dark Room: Summertime Sadness, w/ Lady Bear and the Lady Hyde hosting guest performers Glamamore and Becky Motorlodge while DJs Emit Idy and Luna Xix provide the appropriate mood music, 9:30pm, \$10.  
**Temple:** "Life," w/ Feldy, Animal Control, J Funk, Glade Luco, Jason Godfrey, Carlos Tino, more, 10pm, \$20.  
**Vessel:** Scooter & Lavelle, 10pm, \$10-\$30.

HIP-HOP

**Atmosphere:** "Fashion Statement," w/ Mila J, DJ D-Sharp, Elmo the DJ, Mario B, 9:30pm, \$10 advance.  
**F8:** "Return of the Boom Zap," w/ DJs Shortkut, Vinroc, GoldenChyld, and The Whooligan, 9pm  
**John Colins:** "Nice," w/ DJ Apollo, Fourth Saturday of every month, 10pm, \$5.

ACOUSTIC

**Atlas Cafe:** Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.  
**Bazaar Cafe:** Erston Percy, Paige & The Thousand, Bradley Skaught, 7pm  
**Chapel:** Johnathan Rice, Sandy's, Pearl Charles & The Pipes Canyon Band, 9pm, \$15.  
**Exit Theatre:** Songwriter Saturdays, hosted by Melissa Lyn, Last Saturday of every month, 8:30pm, free/donation.  
**Jewish Community Center of San Francisco:** Oneg Shabbat: Saturdays Unplugged at the JCCSF, w/

Isaac Zones & Melita Silberstein, 3-6pm, free.  
**SFJazz Center:** Tierney Sutton: Songs of Joni Mitchell, in the Joe Henderson Lab, July 24-27, 7 & 8:30pm, \$25.  
**St. Cyprian's Episcopal Church:** An Evening of Song, w/ Joshua Raoul Brody, Merle Kessler, guests, 7:30pm, \$14-\$17.

JAZZ

**Brick & Mortar Music Hall:** Kermit Ruffins & The BBQ Swingers, Andre Thierry & Zydeco Magic, 9pm, \$22-\$25.  
**Cafe Claude:** Dick Fregulia's Good Vibes Trio, 7:30pm, free.  
**Jazz Bistro at Les Joulins:** Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.  
**Red Poppy Art House:** The View from Bernal Hill, 7:30pm, \$10-\$20.  
**The Rite Spot Cafe:** Mr. Lucky & The Cocktail

CONTINUES ON PAGE 28 >>

HEMLOCK

1131 Polk St • 415-923-0923

WED 7/23  
8:30PM \$6

**FORGOTTEN GODS,**  
Old Man Wizard, Blackwulf

THURS 7/24  
8:30PM \$6

**ANNIE GIRL AND THE FLIGHT,**  
Split Screens, Perhapsy

FRI 7/25  
EARLY SHOW  
6PM \$8  
Adv. tix on sale

**FACE-MELT FRIDAY!**  
Life Stinks, Hank Wood and the Hammerheads (NYC),  
Bad Daddies (rec. rel.),  
Qualuludes, Violence Creeps,  
Blazing Eye (LA)

SAT 7/26  
9PM \$8

**M.O.T.O.,**  
Sharp Objects, The Boars

SUN 7/27  
5PM \$6

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AMERICAN ROCK

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JUL 26 • ADOBE BOOKS BACKROOM GALLERY, 2 PM

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A NIGHT OF NEW BEAT, EBM AND HARD ELECTRO

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THURSDAY, JULY 24, 9:30 PM - \$6

FUNKTIFIED-ELECTRO-TROPICAL-GETDOWN

**HI LIFE**

WITH RESIDENT DJS

**PLEASUREMAKER**

**& IZZY WISE**

FRIDAY, JULY 25, 10 PM - \$5 BEFORE 11 PM/ \$10 AFTER

**BRAZA**

PRESENTS

**TOM THUMP**

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AND

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WITH RESIDENT DJS

**SANTA MU3RTE & CHAUNCEY CG**

**LASERS & FOG BY FUTURE WEAPONS**

SUNDAY, JULY 27, 9 PM - FREE BEFORE 9:30 / \$6 AFTER

**DUB MISSION**

PRESENTS THE BEST IN DUB, ROOTS REGGAE & DANCEHALL

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**J BOOGIE**

(DUBTRONIC SCIENCE/OM)

**& DEEJAY**

**THEORY**

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ELBO ROOM PRESENTS

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FEATHER BRIGHT

WICKED WINDS

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WEDNESDAY, JULY 30, 9 PM - \$6

ELBO ROOM PRESENTS

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**MICHAEL AND THE STRANGE LAND**

**ULTRA LIGHT, BAUS**

**UPCOMING SHOWS**

THU 7/31 - HI LIFE

FRI 8/1 - LA MISA NEGRA

SAT 8/2 - EARLY: RED LIGHT LIT

LATE: SATURDAY NIGHT SOUL PARTY

SUN 8/3 - DUB MISSION: DJ SEP

MON 8/4 - HURRY UP SHOTGUN

TUE 8/5 - THE KILAUEAS

WED 8/6 - XENO & OAKLANDER

# Make-Out Room



WEDNESDAY 7/23 AT 7:30PM \$8

**DOROTHEO**

(GUADALAJARA)

SEA KNIGHT + FRANCISCO Y MADERO

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**WEB OF SOUND!**

FAREWELL SHOW!

W/ DJ JACKIE SUGARLUMPS & GUESTS

GARAGE, SOUL, FREAKOUT, PSYCH, & MORE!

FRIDAY 7/25 AT 7:30PM \$8

**THAT'S NOT HER + SEAGULLS**

FOLLOWING AT 10PM \$5

**BOOM! SHAK-A-LAK-A**

FUNK, SOUL, DISCO, WAVE, SYNTH-POP,

HIP-HOP, GROOVE, INTERNATIONAL

DJ 2SHY-SHY & DJ MELT W/U

SATURDAY 7/26 AT 6PM FREE

**((SHAKE APPEAL)):**

**HAPPY HOUR**

GARAGE, SOUL, PSYCH, GLAM, ROCK'N'ROLL

W/ DJS GALINE MODMOSELLE, OMAR PEREZ,

**BARON VON WEST, & VALENTINO**

FOLLOWING AT 10PM \$5 BEFORE 11PM / \$10 AFTER

**EL SUPERRITMO!**

DJ EL KOOL KYLE Y DJ ROGER MÁS ~

CUMBIA, DANCEHALL, HIP-HOP, REGGAETON,

**SALSA BUENA Y MAS BAILABLES PA' LAS NENAS**

SUNDAY 7/27 AT 4PM

**SF MIXTAPE SOCIETY ~**

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FOLLOWING AT 7:30PM \$8

**AARON LEE TASJAN • TOM HEYMAN**

**SARAH BETHE NELSON**

MONDAY 7/28 AT 8PM FREE

**NRG!**

THE ONLY NIGHT FOCUSING ON LATIN

FREESTYLE, HI-ENERGY & NEW JACK SWING

DJ TINY TUNEZ & DJ CHILLI KILLI

TUESDAY 7/29 AT 9:30PM FREE

**LOST & FOUND ~**

DEEP & SWEET 60S SOUL ~

**DJ PRIMO & FRIENDS**

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**BIG WEDNESDAY**

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INTERNATIONAL TUNES THAT TAKE YOU

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# MUSIC LISTINGS

CONT>>

Party, 9pm, free.

**The Royal Cuckoo:** Wil Blades & Jack Tone

Riordan, 7:30pm, free.

**Sheba Piano Lounge:** The Robert Stewart

Experience, 9pm

**Yoshi's San Francisco:** Najee, 8 & 10pm, \$30-

\$38.

**Zingari:** Anne O'Brien, Last Saturday of every

month, 8pm, free.

## INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.

**Bissap Baobab:** "Paris-Dakar African Mix Coupe

Decale," 10pm, \$5.

**Cigar Bar & Grill:** Danilo y Universal, 10pm

**El Rio:** "Mango," 3pm, \$8-\$10.

**Make-Out Room:** "El SuperRitmo," w/ DJs Roger

Mas & El Kool Kyle, 10pm, \$5-\$10.

**OMG:** "Bollywood Blast," 9pm, \$10 before 11pm

with RSVP.

**Pachamama Restaurant:** Eddy Navia &

Pachamama Band, 8pm, free.

**Ramp:** N'Rumba, 5:15pm, \$10.

**Space 550:** "Club Fuego," 9:30pm

## REGGAE

**Pa'ina:** JMD, 7pm, free.

**Pier 23 Cafe:** Native Elements, Last Saturday of

every month, 10pm, \$10-\$15.

## BLUES

**Biscuits and Blues:** Earl Thomas & The Blues

Ambassadors, Last Saturday of every month,

7:30 & 10pm, \$24.

**Lou's Fish Shack:** Roharpo, 8:30pm

**Saloon:** Dave Workman, 4pm; Curtis Lawson, 9:30pm



**"THERE GOES THE NEIGHBORHOOD"**  
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Cuba's hottest Timba band

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Mon, Aug 4 - Gifted multi-instrumentalist

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**PAUL MCCANDLESS**

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## EXPERIMENTAL

**Gray Area Art & Technology Theater:** Tim Hecker,

Jim Haynes, Ganucheau, Desaxismundi, 8pm,

\$20-\$30.

## FILM & AUDIO-VISUAL

**Roxie Theater:** This Must Be the Place: End of the

Underground 1991-2012, The Roxie's series

of documentaries covering punk/independent/

underground music, July 25-27.

## FUNK

**Boom Boom Room:** Vinyl, DJ K-Os, 9:30pm,

\$12-\$15.

## SOUL

**Edinburgh Castle:** "Nightbeat," w/ DJs Primo,

Lucky, and Dr. Scott, 9pm, \$3.

# SUNDAY 27

## ROCK

**Chapel:** The Clientele, The Tyde, Matt Kivel, DJ

Andy Cabic, 8pm, \$17.

**El Rio:** The Yellow Dress, The Spencer Owen

Timeshare, James Rabbit, 9pm, \$5.

**Hemlock Tavern:** Catapult the Dead, Sea of

Bones, Ion, 5pm, \$7.

**Hotel Utah:** Glass Atlas, Makeunder, Kephri,

Christian Francisco, 8pm, \$8.

## DANCE

440 Castro: "Sunday Furry Sunday," Last Sunday

of every month, 4-10pm, \$1.

**Cellar:** "Replay Sundays," 9pm, free.

**Edge:** "80s at 8," w/ DJ MC2, 8pm

**Elbo Room:** "Dub Mission," w/ Deelay Theory, DJ

Sep, and J-Boogie, 9pm, \$6.

**EndUp:** "Sundaze," 1pm, free before 3pm

**F8:** "Stamina," w/ Ricky Switch, Joe Mousepad,

R3M, Lukeino, 10pm, free.

**Knockout:** "Sweater Funk," 10pm, free.

**Lookout:** "Jock," Sundays, 3-8pm, \$2.

**MatrixFillmore:** "Bounce," w/ DJ Just, 10pm

**Mezzanine:** "Play T-Dance: Black Tea," official

Up Your Allure closing party and AIDS Emergency

Fund/Folsom Street Events benefit with DJ Russ

Rich, 5pm, \$40-\$70.

**Monarch:** "Werd," w/ Nick Williams, Kimmy Le

Funk, Zoz, 9pm, \$5-\$10.

**Parlor:** "Sunday Sessions," w/ DJ Marc deVas-

concelos, 9pm, free.

**Q Bar:** "Gigante," 8pm, free.

**S.F. Eagle:** "1982," w/ DJs Frank Lucas &

Catracho, 7pm

**Stud:** "Cognitive Dissonance," Fourth Sunday of

every month, 6pm

**Temple:** "Sunset Arcade," 18+ dance party &

game night, 9pm, \$10.

## HIP-HOP

**Boom Boom Room:** "Return of the Cypher,"

9:30pm, free.

## ACOUSTIC

**Bazaar Cafe:** Jayme Lee, Jeremy Walker, Derek

Bernard, 6pm

**Chieftain:** Traditional Irish Session, 6pm

**Lucky Horseshoe:** Bernal Mountain Bluegrass



# MUSIC LISTINGS

FOR VENUE INFO, VISIT  
[SFBG.COM/VENUE-GUIDE](http://SFBG.COM/VENUE-GUIDE)

**Savanna Jazz Club:** Savanna Jazz Jam with David Byrd, 7pm, \$5.  
**Zingari:** Barbara Ochoa, 7:30pm, free.

## INTERNATIONAL

**Atmosphere:** "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.  
**Bissap Baobab:** "Brazil & Beyond," 6:30pm, free.  
**Brava Theater Center:** "Monsignor Romero: A Unity Song," 3:30 & 7pm, \$30-\$50.  
**Caña Cuban Parlor & Cafe:** "La Havana," 4pm  
**El Rio:** Salsa Sundays, 3pm, \$8-\$10.  
**Ramp:** Carlos del Sol y Su Orquesta, 4:35pm, \$8.  
**Revolution Cafe:** Balkan Jam Night, 8:30pm  
**Thirsty Bear Brewing Company:** "The Flamenco Room," 7:30 & 8:30pm

## REGGAE

**Independent:** Sly & Robbie, DJ Funklor, 9pm, \$28-\$30.

## BLUES

**Biscuits and Blues:** Memphis Gold, 7 & 9pm, \$15.  
**Lou's Fish Shack:** Nat Bolden, 4pm  
**The Saloon:** Blues Power, 4pm; Spencer Jarrett, 9:30pm  
**Sheba Piano Lounge:** Bohemian Knuckleboogie, 8pm, free.  
**Swig:** Sunday Blues Jam with Ed Ivey, 9pm

## COUNTRY

**Riptide:** Rosie Flores, 7:30pm, free.

## EXPERIMENTAL

**San Francisco Community Music Center:** 13th Annual Outsound New Music Summit: Improvisation Workshop with Thollem McDonas, 1pm, \$10-\$15; 13th Annual Outsound New Music Summit: Touch the Gear Expo, 7pm, free.

## FILM & AUDIO-VISUAL

**Roxie Theater:** This Must Be the Place: End of the Underground 1991-2012, The Roxie's series of documentaries covering punk/independent/underground music reaches its conclusion, July 25-27.

## MONDAY 28

## ROCK

**Bottom of the Hill:** Castle, Slough Feg, Hornss, DJ Last Angry Manny, 9pm, \$10.  
**Elbo Room:** Un Chien, Feather-Bright, Wicked Winds, 9pm, \$6.  
**Slim's:** Andrew Jackson Jihad, Hard Girls, Dogbreth, 8pm, \$16.

## DANCE

**DNA Lounge:** "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.  
**Make-Out Room:** "NRG," w/ DJs Tiny Tunez & Chilli Killi, 8pm, free.  
**Q Bar:** "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.

## ACOUSTIC

**Amnesia:** The Pick Bluegrass Jam, 6pm, free; The Earl Brothers, 9pm, free.  
**Bazaar Cafe:** West Coast Songwriters Competition, 7pm  
**Fiddler's Green:** Terry Savastano, 9:30pm, free/donation.  
**Hotel Utah:** Open Mic with Brendan Getzell, 8pm, free.  
**Osteria:** "Acoustic Bistro," 7pm, free.

**Saloon:** Peter Lindman, 4pm

## JAZZ

**Jazz Bistro at Les Joulins:** Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.  
**Le Colonial:** Le Jazz Hot, 7pm, free.  
**Sheba Piano Lounge:** City Jazz Instrumental Jam Session, 8pm  
**Zingari:** Nora Maki, 7:30pm, free.

## REGGAE

**Skylark Bar:** "Skylarking," w/ I&I Vibration, 10pm, free.

## BLUES

**Elite Cafe:** "Fried Chicken & Blues," 6pm  
**Saloon:** The Bachelors, 9:30pm

CONTINUES ON PAGE 30 >>

**THE BOTTOM OF THE HILL**

**WEDNESDAY JUL 23** 8:30PM • \$8 • 21+  
**ABSOLEM BLACK-TAPE JACK SHAFT**

**THURSDAY JUL 24** 7:30PM • \$12 • AA  
**KITTEN DEAR BOY YOUR CANNONS**

**FRIDAY JUL 25** 8:30PM • \$12 • 21+  
**SCISSORS FOR LEFTY ANAURA**  
 CD release show  
**RIO RIO**

**SATURDAY JUL 26** 8PM • \$12/14 • AA  
**MATT PRYOR**  
 OF THE GET-UP KIDS & THE NEW AMSTERDAMS  
**WHAT'S EATING GILBERT**  
 with Chad Gilbert of NEW FOUND GLORY  
**THE JOSH BERWANGER BAND**  
 OF THE ANNIVERSARY & THE ONLY CHILDREN

**SUNDAY JUL 27** 8:30PM • \$12 • AA  
 Sean Healy presents...  
**THE ST. VALENTINEZ MATT JAFFE**  
 AND THE DISTRACTIONS  
**FOWLER TBA**

**MONDAY JUL 28** 8:30PM • \$10 • 21+  
 Liz's Birthday Bash...  
**CASTLE SLOUGH FEG HORNSS**  
 DJ LAST ANGRY MANNY

**TUESDAY JUL 29** 8:30PM • \$10 • AA  
**DUB THOMPSON TBA**  
**ALL YOUR SISTERS**

**WED. JUL 30** **THU. JUL 31**  
**FREE SALAMANDER EXHIBIT DEAD RIDER FAUN FABLES**  
**JAY BRANNAN TERRA NAOMI BECCA RICHARDSON**

**FRI. AUG 1** **SAT. AUG 2**  
**XIU XIU CIRCUIT DES YEUX FATHER MURPHY**  
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**SUN JULY 27 • 5PM**  
**PLAY-T DANCE**

**FRI AUGUST 1 • 9PM**  
**LIL JON DJ SET**  
**FUTURE FRIDAYS**

**SAT AUGUST 2 • 9PM**  
**JULIO BASHMORE**

**08.07 BEARDYMAN**  
**08.08 BREACH**  
**08.09 GOLD PANDA D&L AFTER PARTY**  
**08.15 NEON INDIAN (DJ SET) POOLSIDE**  
**08.16 LLOYD**  
**08.17 XOTICS HAIR BATTLE**  
**09.03 BOMBA ESTEREO**  
**09.18 ODESZA**  
**09.21 DEVIANTS FOLLOWING OFFICIAL AFTER PARTY**  
**09.22 SNEAKY SOUND SYSTEM**

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**7/31 GORGEOUS IDEA TALK: SKINS AND SURFACES WITH SAMPADA ARANKE**

**8/7 MY GORGEOUS FETISH: ROPE, FLOWERS, INK AND FLESH WITH MIDORI**

**8/14 GORGEOUS IDEA TALK: SEX, CHOCOLATE AND KIMONOS WITH TINA TAKEMOTO**

**9/4 SAYA WOOLFALK: CHIMATEK WITH ORIGINAL MUSIC BY DJ SPOOKY**

**8/28 ARTISTS DRAWING CLUB: BREATHE WITH JUNG RAN BAE**

**9/11 GORGEOUS IDEA TALK: BEHIND CLOSED DOORS WITH MICHAEL STABILE**

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CONT>>

## EXPERIMENTAL

**Booksmith:** Sean Michaels with Meredith Yayanos, Longtime music writer Michaels reads from his debut novel, *Us Conductors*, inspired by the singular life of Lev Sergeyevich Termen — aka Léon Theremin, the man who invented the weird and wonderful electronic musical instrument that bears his name, and which will be played live tonight by *Coilhouse's* Meredith Yayanos., 7:30pm, free.  
**San Francisco Community Music Center:** 13th Annual Outsound New Music Summit: Workshop Performance with Thollem McDonas, 8:15pm, free.

## SOUL

**Madrone Art Bar:** "M.O.M. (Motown on

Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

## TUESDAY 29

### ROCK

**Bottom of the Hill:** Dub Thompson, All Your Sisters, 9pm, \$10.  
**Independent:** Hundred Waters, Pure Bathing Culture, 8pm, \$12-\$14.

### DANCE

**Aunt Charlie's Lounge:** "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.  
**Boom Boom Room:** "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.  
**Monarch:** "Soundpieces," 10pm, free-\$10.  
**Q Bar:** "Switch," w/ DJs Jenna Riot & Andre,

9pm, \$3.  
**Underground SF:** "Shelter," 10pm, free.

## HIP-HOP

**Elbo Room:** Solidarity Records Showcase, w/ Z-Man, Solid City (Roma & Da Robba), Sinestro Enigma, Nim 1, Equipto, more, 9pm, \$5.

## ACOUSTIC

**Bazaar Cafe:** Songwriter in Residence: Bonnie Sun, 7pm continues through.  
**Chapel:** Sharon Van Etten, 9pm, free with RSVP.  
**Hotel Utah:** Avi Wisnia, Shwa Losben, Bobby Jo Valentine, 8pm, \$10-\$12.  
**Plough & Stars:** Seisiún with Jack Gilder, 9pm

## JAZZ

**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6pm, free.

**Cafe Divine:** Chris Amberger, 7pm  
**Jazz Bistro at Les Joullins:** Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.  
**Le Colonial:** Lavay Smith & Her Red Hot Skillet Lickers, 7pm  
**Verdi Club:** "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.  
**Wine Kitchen:** Hot Club Pacific, 7:30pm  
**Yoshi's San Francisco:** Tommy Igoo Big Band, 8pm, \$22.  
**Zingari:** Lisa Andrea Torres, 7:30pm, free.

## INTERNATIONAL

**Cafe Cocomo:** Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.  
**Cosmo Bar & Lounge:** Conga Tuesdays, 8pm, \$7-\$10.  
**F8:** "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

## REGGAE

**Milk Bar:** "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm

## BLUES

**Saloon:** Powell Street Blues Band, 9:30pm

## RELIGIOUS

**The Knockout:** Hell Fire, Night Demon, Iron Kingdom, Midnight Chaser, DJ CLZA, 9:30pm, \$7.

## SOUL

**Make-Out Room:** "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**

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RONJA VER IN  
*DEAR AMERICA*  
PHOTO BY LYNNE FRIED

BY RITA FELCIANO  
arts@sfbg.com

**DANCE** What the future holds for the most recent crop of dancer-choreographers to graduate from SAFEhouse for the Performing Arts' Resident Artist Workshop remains to be seen. They may return to the comfort of the studio space at the Garage on Bryant Street for another session of work, work, work. Others might strike out on their own locally, while a few may take off for places like Amsterdam and Lisbon, as other RAW grads have done.

On the basis of five of the possible 10 programs seen last weekend during the seventh annual Summer Performance Festival, or SPF7, at ODC Theater, SAFEhouse is doing more than saving the arts from extinction; it is nourishing an extraordinarily broad spectrum of choreographic voices.

Still, SPF's currently established presentation format needs some rethinking. Scheduling three programs per night, each with a different time slot in two different venues, appears to disadvantage those performing later. Audience numbers dropped off noticeably during the evening. Since not everyone was able to show a 45-minute work as planned, returning to the more traditional grouping in one venue appears worth considering.

To watch expressions of untamed abandon and fierce control, first in Cali & Co's *Suspect* and *You Are Here*, and then in similar yet so differently realized impulses in Miriam Wolodarski's *Fall Work*, was enough to get one's head spinning. Cali's excellent *Suspect* is a tight, highly athletic sextet in which pedestrian moves — a lot of walking and running — build a sense of suspense that becomes increasingly ominous when glances become stares, and accidental bumps turn into shoves. Choreographed in short, intense phrases that get cut off or melt into duets and trios, *Suspect* is seamless. *You*, a work in progress, fascinated by the individuality of its sections: a woman systematically folding and unfolding her body; dancers trying to get a foot over their head; versions of boxing thrusts. Hopefully, we'll see a completed version soon.

Because of the oddities of the



## Great leaps forward

Emerging choreographers present new works at SAFEhouse for the Performing Arts' SPF7

programming, I saw Wolodarski's chaotic *Fall Work* twice. She is a wild woman whose anarchy is meticulously timed as she works her way toward a gradual revealing of herself as a mount of raw flesh. It's a piece that embraces physicality to the point of insanity. At first Wolodarski disappears into the shakes and twitches that emanate from her raincoat; at the end, half naked, she collapses after having flung herself into the air again and again. *Fall* sports some tenderness in a tortuous coupling, and a sense of humor with which the choreographer tries to keep us at arm's length.

Closing that evening was Ronja Ver's solo, *Dear America*, a piece she describes as a "complex declaration of love to the post economic collapse United States of America."

Quite a topic. Ver is a strong, at times mesmerizing performer, more interesting to watch than her choreography. *Dear* has some well defined theatrical impulses, as when an outstretched hand acquires ambiguous power, or a trembling motion evolves into different characters, or her take on kissing the ground of one's country. But the piece needs to be better defined.

SPF7 opened with Jaara Dance Project, a young company that works on the intersection of experimental and traditional African dance. To see these strong, so very individual women express themselves with a contemporary sensibility rooted in African dance values made you want to see more of what they do.

The programming, however, was a little problematic. Musically speaking, having the two parts of *Red*

*Clay* divided by *Other Halves*, a duet set to Arvo Part's *Spiegel*, was jarring. Considering the score, Martha L. Zepeda and Kao Vey Saepanh also took a rather stiff, awkward approach to their duet.

In the opening *Red Clay: Not One*, choreographer Baindu Conté-Coomber introduced lacy hand gestures for a trio of women on folding chairs that they later carried on their heads like water jugs. The solos showcased Zepeda in an angular dramatic vein, while Jaade Green, gifted with a strong liquid back, performed with exuberant lyricism.

In *Red Clay: Not Two*, Conté-Coomber took over the stage in a fleet and finely detailed solo that celebrated her identity with its recurring refrain of "I am not afraid of my life..." Fragmentary pieces of text read by volunteers created a bond between the audience and the dancer.

In another time slot, Anata Project was co-billed with Unum Dance. Both companies deserve to be seen again. Claudia Anata Hubiak's quietly circular and well-shaped *HomeBody* seemed pushed along an inexorable trajectory toward individuation that got reabsorbed into a communal identity. Ashille Kirby was the soloist who soared for but a moment. Unum's short *Working Title* showcased Diana Broker, a fine expressive dancer, and a hooded Michael Michalski as ... her memory? Her shadow? Her inspiration? Take your pick. **SFBG**

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# ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com).

## THEATER

### OPENING

**Sex and the City: Live!!** Victoria Theatre, 2961 16th St, SF; [sexandthecitylive.eventbrite.com](http://sexandthecitylive.eventbrite.com). \$30. Opens Thu/24, 8pm. Runs Thu-Sat, 8pm; Sun, 7pm. Through Aug 10. Velvet Rage Productions presents two new live episodes of the hit HBO show, with an all-star drag cast (Lady Bear, Heklina, D'Arcy Drollinger, and *RuPaul's Drag Race* runner-up Alaska).

#### BAY AREA

**Monsieur Chopin** Berkeley Repertory Theatre, 2025 Addison, Shattuck; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-87. Previews Fri/25-Sat/26, 8pm (also Sat/26, 2pm); Sun/27, 2pm. Opens Sun/27, 7pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Wed, 2pm). Through Aug 10. Hershey Felder stars in his musical biography of legendary composer Chopin.

### ONGOING

**"Bay Area Playwrights Festival"** Thick House Theater, 1695 18th St, SF; [www.playwrightsfoundation.org](http://www.playwrightsfoundation.org). \$15. Through Sun/27. The Playwrights Foundation's 37th annual festival of new plays contains six new works; authors include Rob Melrose, Elizabeth Hersh, Phillip Howze, and E. Hunter Spreen.

**Each and Every Thing** Marsh San Francisco Main Stage, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$20-50. Thu-Fri, 8pm; Sat, 8:30pm. Extended through Aug 24. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack there of, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up being much more personal terrain, much closer to home. (Avila)

**Everybody Here Says Hello!** and **Superheroes** Exit Theatre, 156 Eddy, SF; [www.wilywestproductions.com](http://www.wilywestproductions.com). \$22-35. Through Wed/23. Wily West Productions presents two world premiere plays in repertory; *Hello!* is by Stuart Bousel, while *Superheroes* is a collaborative effort by eight local writers.

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**God Fights the Plague** Marsh San Francisco Studio Theater, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-100. Sat, 8:30pm; Sun, 7pm. Through Aug 10. The Marsh presents a solo show written by and starring 18-year-old theater phenom Dezi Gallegos.

**The Guerrillas of Powell Street** Bindlestiff Studio, 185 Sixth St, SF; [www.bindlestiffstudio.org](http://www.bindlestiffstudio.org). \$10-20. Fri-Sat, 8pm; Sun, 3pm. Through Aug 2. Bindlestiff Studio presents the world premiere of the



**LADY BEAR (MIRANDA), HEKLINA (CARRIE), D'ARCY DROLLINGER (SAMANTHA JONES), AND ALASKA (CHARLOTTE) IN SEX AND THE CITY: LIVE!!**, OPENING THU/24. PHOTO BY KENT TAYLOR PHOTOGRAPHY.COM

English translation of Rody Vera's play about Filipino World War II veterans in San Francisco, based on Benjamin Pimentel's novel.

**Hick: A Love Story, The Romance of Lorena Hickok and Eleanor Roosevelt** Eureka Theatre, 215 Jackson, SF; [www.crackpotcrones.com](http://www.crackpotcrones.com). Free. Thu/24-Sat/26, 8pm; Sun/27, 3pm. Crackpot Crones and Theatre Rhinoceros present Terry Baum in her new solo show about the relationship between the pioneering journalist and the First Lady.

**Into the Woods** San Francisco Playhouse, 450 Post, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical.

**Now and at the Hour** Exit Theatre, 156 Eddy, SF; [www.theexit.org](http://www.theexit.org). \$15-25. Fri/25-Sat/26, 8pm. Magician and solo performer Christian Cagigal performs his latest show, "an intimate, interactive, and unnerving theatrical experience."

**Patterns** Dennis Gallagher Arts Pavilion (in the French American International High School), 66 Page, SF; [www.thenewstage.com](http://www.thenewstage.com). \$30. Wed-Sat, 8pm. Through Aug 16. Performance artist Amy Munz performs her solo show, a multimedia exploration of different questions about love.

**Pearls Over Shanghai** Hypnodrome Theatre, 575 10th St, SF; [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$30-35. Thu/24-Sat/26, 8pm. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes' raunchy mock-operetta *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco's storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It's back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members — including "Sweet Pam" Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there's less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. Among these, Zelda Koznofsky, Birdie-Bob Watt, and Jesse Cortez consistently hit high notes as the singing Andrews Sisters-like trio of Americans thrown into white slavery; Bonni Suval's Lottie Wu is a fierce vixen; and Noah Haydon (as the sultry Petrushka) is a class act. Koldewyn's musical direction and piano accompaniment, meanwhile, provide strong and sure momentum as well as exquisite atmosphere. (Avila)

**The Scion** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$30-100. Sat, 5pm. Through Aug 23. Brian Copeland's hit solo show, "a tale of privilege, murder, and sausage," returns to the Marsh.

**Shit & Champagne** Rebel, 1772 Market, SF; [shitandchampagne.eventbrite.com](http://shitandchampagne.eventbrite.com). \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

**Sweet Maladies** Brava Theater Center, 2781 24th

St, SF; [www.brava.org](http://www.brava.org). \$15. Thu-Sat, 8pm; Sun, 3pm. Through Aug 3. Brava! For Women in the Arts, Black Artist Contemporary Cultural Exchange, and director Edris Cooper-Anifowoshe present Zakiyyah Alexander's drama, set just after the end of slavery in America and based on Jean Genet's *The Maids*.

**Too Much Light Makes the Baby Go Blind** Boxcar Theatre, 505 Natoma, SF; [www.sfneofuturists.com](http://www.sfneofuturists.com). \$11-16. Fri-Sat, 9pm. Ongoing. The Neo-Futurists perform Greg Allen's spontaneous, ever-changing show that crams 30 plays into 60 minutes.

#### BAY AREA

**As You Like It** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). Donations accepted. Runs in repertory Fri-Sun through Aug 10; visit website for specific performance dates and times. It's outdoor Shakespeare season in the Bay Area! Marin Shakespeare kicks off its 25th season with a classic production of the Bard's gender-bending comedy.

**Dracula Inquest** Berkeley City Club, 2315 Durant, Berk; [www.centralworks.org](http://www.centralworks.org). \$15-28. Thu-Sat, 8pm; Sun, 5pm. Through Aug 17. Central Works performs Gary Graves' mystery inspired by the Bram Stoker vampire classic.

**The Great Pretender** Lucie Stern Theatre, 1305 Middlefield, Palo Alto; [www.theatreworks.org](http://www.theatreworks.org). \$19-74. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Aug 3. TheatreWorks performs the world premiere of David West Read's bittersweet comedy.

**Old Money** Barn Theatre, 30 Sir Francis Drake, Ross; [www.rossvalleyplayers.com](http://www.rossvalleyplayers.com). \$10-26. Thu, 7:30pm; Fri-Sat, 8pm; Sun, 2pm. Through Aug 17. Ross Valley Players performs Wendy Wasserstein's New York City-set comedy.

**The Ripple Effect** This week: Mill Valley Community Center, 180 Camino Alto, Mill Valley; [www.sfmt.org](http://www.sfmt.org). Wed/23, 7:30pm. Free (donations accepted). Also Sat/26-Sun/27, 2pm, Live Oak Park, Shattuck at Berryman, Berk. Continues through Sept 1 at various NorCal venues. The veteran San Francisco Mime Troupe stays current by skewering San Francisco's ever-dividing economy; think rising rents, tech-bus protests, and (natch) Glasshows.

**Romeo and Juliet** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). \$12-35. Runs in repertory Fri-Sun through Sept 28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard's timeless tragedy.

**Shrek the Musical** Julia Morgan Theatre, 2640 College, Berk; [www.berkeleyplayhouse.org](http://www.berkeleyplayhouse.org). \$17-60. Sat, 1 and 6pm; Sun, noon and 5pm; Wed/23 and July 30-31, 7pm (also Wed/23, 3:30pm). Through Aug 3. Berkeley Playhouse performs the musical based on the DreamWorks fairy tale film.

**"Splathouse Double Feature"** La Val's Subterranean, 1834 Euclid, Berk; <http://impacttheatre.com>. \$10-25. Thu-Sat, 8pm. Through Aug 9. Impact Theatre performs *The Sadist* and *Eegah!*, film and live performance blends inspired by the classic exploitation movies.

**The Taming of the Shrew** This week: Memorial Park Amphitheater, Stevens Creek at Mary, Cupertino; [www.sfsakes.org](http://www.sfsakes.org). Free. Fri/25-Sun/27 and Aug 1-3, 7:30pm. Continues through Sept 21 at various Bay Area venues. Free Shakespeare in the Park presents this take on the Bard's barb-filled romance.

**12th Night** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$20-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Aug 17. Shotgun Players take a fresh approach to the Shakespeare classic, using folk music and other twists. **SFBG**



ARTS + CULTURE ON THE CHEAP



AUTHOR CHRISTOPHER POLLOCK DISCUSSES SAN FRANCISCO'S HISTORY VIA ITS CINEMATIC DEPICTIONS TUE/29. PICTURED: A STILL FROM NOIR CLASSIC *THE LINEUP* (1958) THAT DEPICTS THE FORMER EMBARCADERO FREEWAY. PHOTO COURTESY OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

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WEDNESDAY 23

**Mission Bay Hidden Water Walk** Meet at CalTrain station (south side plaza), Fourth St at King, SF; [www.laborfest.net](http://www.laborfest.net). 10am, free. Walking tour of the rapidly-changing Mission Bay area. Part of LaborFest 2014.  
**James Nestor** Mechanics' Institute, 57 Post, SF; [www.milibrary.org](http://www.milibrary.org). 6pm, \$15. The author discusses *Deep: Freediving, Renegade Science, and What the Ocean Tells Us About Ourselves*.  
**"Taxi, Tech, and Rideshare"** Redstone Building, 2940 16th St, SF; [www.laborfest.net](http://www.laborfest.net). 7pm, donations accepted. Forum and video screening on the subject of Uber and similar companies that are affecting the taxi industry. Part of LaborFest 2014.

THURSDAY 24

**Tom Barbash** Hattery, 414 Brannan, SF; [www.booksinc.net](http://www.booksinc.net). 7pm, free. The author discusses his work and writing, including *Stay Up With Me*, his recent short-story collection.  
**State of the City Forum** Modern Times Bookstore Collective, 2919 24th St, SF; [www.mtbs.com](http://www.mtbs.com). 7-9pm, free. Discussion of gentrification issues with SF poet laureate Alejandro Murguía and community guest panelists.

FRIDAY 25

**"Bike Design Project Reveal Party SF"** PCH Lime Lab, 135 Mississippi, SF; [www.oregon-manifest.com](http://www.oregon-manifest.com). 6-9:30pm, free. Check out next-generation bikes created by top designers and bike craftspeople at this reveal party, featuring custom-brewed, "bike-inspired" beer from Deschutes Brewery.  
**Gilroy Garlic Festival** Christmas Park, Gilroy; [www.gilroygarlicfestival.com](http://www.gilroygarlicfestival.com). 10am-7pm, \$10-20. Through Sun/27. Garlic is the pungent star of this annual food fair. Garlic ice cream gets all the press, but don't sleep on the garlic fries, 2012's most popular purchase (13,401 servings!)  
**Squeak Carnwath** University Press Books, 2430 Bancroft, Berk; [www.universitypress-books.com](http://www.universitypress-books.com). 6pm, free. The Oakland-based painter discusses her new book, *Horizon on Fire: Squeak Carnwath Works on Paper, 1977-2013*, containing over 90 images of her works from the past 35 years.

SATURDAY 26

**Berkeley Kite Festival** Cesar E. Chavez Park, Berkeley Marina. [www.highlinekites.com](http://www.highlinekites.com).

10am-6pm, free. Through Sun/27. Because where else are you gonna see the world's largest octopus kite?  
**Oakland 1946 General Strike Walk** Lathan Square (meet at fountain), Telegraph at Broadway, Oakl; [www.laborfest.net](http://www.laborfest.net). Noon, free. Revisit key sites of Oakland's historic "Work Holiday," the last general strike ever to occur in the US. Part of LaborFest 2014.  
**"Off the Wall"** Mission Cultural Center for Latino Arts, 2868 Mission, SF; [www.missionculturalcenter.org](http://www.missionculturalcenter.org). 7:30pm, free. Mission Grafica hosts this closing reception for its current screenprinting and woodcut exhibition, with a silent auction of pieces from the archives.  
**Ohtani Summer Bazaar** Berkeley Higashi Honganji Buddhist Temple, 1524 Oregon, Berk; [www.bombu.org](http://www.bombu.org). Today, 4-8pm; Sun/27, noon-5pm. Free. Japanese food is the focus of this two-day fest, with homemade Kushikatsu, sushi, teriyaki chicken, and other tasty treats. The temple is also known for its (American-style) chili.  
**Pedalfest** Jack London Square, Broadway and Embarcadero, Oakl; [www.pedalfestjacklondon.com](http://www.pedalfestjacklondon.com). 11am-7pm, free. Celebrate biking at this festival, with bike-themed entertainment ("dare-devils performing in a 30-foot Whiskeydrome"), "pedal-powered food," a vintage bike show, bike demos, and more.  
**"Perverts Put Out! Dore Alley Edition"** Center for Sex and Culture, 1349 Mission, SF; [www.sex-andculture.org](http://www.sex-andculture.org). 8pm, \$10-25. Readings by Jen Cross, Princess Cream Pie, Philip Huang, and others; hosted by Dr. Carol Queen and Simon Sheppard as a benefit for the CSC.  
**Vintage Paper Fair** Hall of Flowers, Golden Gate Park, Ninth Ave at Lincoln, SF; [www.vintagepaperfair.com](http://www.vintagepaperfair.com). Today, 10am-6pm; Sun/26, 11am-5pm. Free. Huge vintage paper fair featuring antique postcards, prints, photography, Art Deco items, movie memorabilia, and more.

SUNDAY 27

**LaborFest Book Fair** Mission Cultural Center for Latino Arts, 2868 Mission, SF; [www.laborfest.net](http://www.laborfest.net). 10:30am, free. Numerous authors share their labor- and union-themed books and this day of readings and discussions. Part of LaborFest 2014.  
**Up Your Alley Fair** Dore between Howard and Folsom, SF; [www.folsomstreetfair.com/alley](http://www.folsomstreetfair.com/alley). 11am-6pm, \$7 suggested donation. Folsom Street Fair's naughty little brother fills Dore Alley with leather-clad shenanigans.

TUESDAY 29

**Christopher Pollock** St. Philip's Catholic Church, 725 Diamond, SF; [www.sanfrancisco-history.org](http://www.sanfrancisco-history.org). 7:30pm, \$5. San Francisco History Association hosts this talk by the author of *Reel San Francisco Stories: An Annotated Filmography of the Bay Area*. **SFBG**

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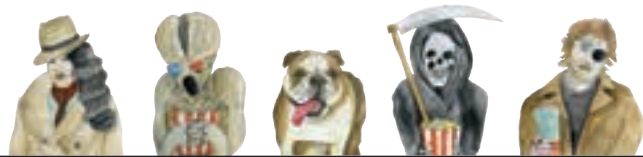
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Roy Lichtenstein, *Painting with Statue of Liberty*, 1983. Oil and Magna on canvas. National Gallery of Art, Washington, Collection of Robert and Jane Meyerhoff. © Estate of Roy Lichtenstein

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FROM LEFT: *THE SECRET LIFE OF URI GELLER*; *LITTLE HORRIBLES: AN EVENING WITH AMY YORK RUBIN*; *NATAN*; AND *A LIFE IN DIRTY MOVIES*



BY DENNIS HARVEY  
arts@sfbg.com

**SFJFF** Given the seemingly endless one-step-forward, two-steps-back nature of peace negotiations in the Middle East, it seems a fair bet that the San Francisco Jewish Film Festival (July 24-Aug. 10) will never stop being among the most politically charged among umpteen annual Bay Area film festivals. But considerably older than the state of Israel — and all attendant controversies — is an aspect of Jewish history that reliably provides a counterbalance to the inevitable heavy-weight documentaries and dramas. That would be the ubiquity of Jewish talent in popular entertainment, as performers, presenters, and in every other necessary role.

An old saw that never exactly went away but nonetheless has come back with a vengeance in our alleged post-racial era is that perpetual complaint of the envious, paranoid, and prejudiced that “the Jews run Hollywood.” While it’s true that the movie biz has always employed a large number of Jewish people, anti-Semites have only themselves to blame for originating this state of affairs. It was the entertainment industry’s lack of respectability in its fledgling years that created an opening for an industrious and imaginative minority who were frequently discouraged from sullyng more prestigious art forms with their participation. For decades (arguably even now) many stars, studio moguls, and others tried to downplay or entirely hide their ethnic identity; the silent era, in particular, was a hotbed of biographical revisionism among Hollywood players. Nonetheless, Jewish business, tech, design, and acting talents established deep roots in moviemaking well before Hollywood as idea or physical entity existed, precisely because flickers were initially viewed as a lowbrow novelty unfit for the higher working castes.

A very sad microcosm of that

# Framing fame

Entertainers take center stage in SF Jewish Film Festival docs

semi-hidden Jewish industry presence’s early heights and depths is offered offered by David Cairns and Paul Duane’s multinational documentary *Natan*, about a hugely important yet lamentably overlooked figure in French cinema. Romanian-born Bernard Natan went from projectionist to cinematographer, producer, film laboratory owner, and more in the medium’s early days. An innovator in the use of sound, color, wide screen, and other techniques, he helped rebuild French film production whole in the aftermath of World War I (in which he volunteered for military service, despite not yet being a legal French citizen).

His extraordinary, tireless enterprise made him an ideal candidate to take over pioneering and powerful, but financially teetering, Pathé Studios in 1929. He virtually rescued it from ruin, while steering it successfully into the talkie era. But despite his efforts, Pathé went bankrupt at the height of the Depression in 1935. Natan was the designated fall guy because he’d used legally questionable means in an attempt to cover losses created largely by people and institutions outside his control. There was a strong whiff of then-increasingly-fashionable anti-Semitism to his pillory: He was accused not only of fraud, but of hiding his Jewish heritage, and of being a pornographer.

The latter charge was accepted with remarkable gullibility by historians until quite recently. But as this doc suggests, painting Natan as a predatory perv making potentially career-ending stag reels makes as little sense realistically as it makes

great sense propagandically. (We also see how vague the resemblance is between him and the dude or dudes in “smokers” he’d said to have performed in.) That taint helped usher him to prison in Nazi-occupied France, then to an unrecorded demise at Auschwitz. Shamefully, as late as 1948 his estate was still being sued by an invigorated Pathé. *Natan* is a belated reclamation of a forgotten cultural giant’s abused reputation.

Whether or not he ever actually had anything to do with filmed erotica, Natan would have been amazed by the career of another cosmopolitan Jew launched just a few years after his life’s end. Wiktor Ericsson’s *A Life in Dirty Movies* pays bemused biographical homage to what Annie Sprinkle calls “the Ingmar Bergman of porn.” Joe Sarno’s micro-budgeted features targeting “the raincoat crowd” from 1962 onward were exceptionally moody, complex and tortured psychodramas focused on being “as hot as you could without showing anything.” He met his soul mate in aspiring off-off-Broadway actress Peggy, who “could discuss John Ford and Truffaut and Renoir” while juggling all the logistical and fiscal details he was naturally oblivious to as a genu-wine artist.

It’s hard now to imagine the mixed excitement and bewilderment that must have been experienced by 42nd Street grindhouse patrons as they witnessed the likes of 1962’s horrors-of-swingerdome melodrama *Sin in the Suburbs*, or 1967’s claustrophobic self-portrait-of-a-neurotic-artist *All the Sins of Sodom*. Strangely not glimpsed in this documentary

is the artistic apex of Sarno’s color softcore career, 1972’s Pirandello-esque *Young Playthings*.

The marketplace soon muscled him into hardcore. He was unhappy enough chronicling graphic XXX action to seriously risk financial ruin — and Peggy, still very much the histrionic type, is seen here swanning about as protector of his legacy. It’s lovely when his unexpectedly big 2010 New York Times obit affirms at last to her that he’s “famous like everybody else,” just as he’d always hoped, and as her scandalized Establishment parents figured he’d never be.

Other features in this year’s SFJFF area focus less on impresarios than on performers. The festival’s Freedom of Expression Award goes to the subject of *Theodore Bikel: In the Shoes of Sholem Aleichem*. This is one of those occasional, simultaneously valuable and dubious documentaries that enlarge upon a well-traveled celebrity solo stage showcase (*Sholem Aleichem: Laughter Through Tears*). The 90-year-old Bikel has done Aleichem’s characters (especially Tevye the Dairyman) so much that the excerpts here feel worn into a groove that congratulates both veteran performer and veteran viewers who recognize bits they’ve already seen. Who can object? He’s like a tabby grooming itself, essential adorability undeniable.

But he never allows himself an unrehearsed moment in what comes off first as an awfully self-congratulatory self-portrait, and secondly as a workmanlike salute to the single greatest shaper of all American Jewish cultural tropes. *Shoes* is the

kind of proud, way-back machine tribute that makes you feel like you’re watching its 12th pledge week replay. Why are the likes of Gilbert Gottfried and Dr. Ruth the principal interviewees here? Because everybody else has moved on, maybe. Aleichem will always be classic, but to what extent do contemporary US Jews recognize themselves in his worldview?

Other entertainers showcased in SFJFF 2014 include *The Secret Life of Uri Geller: Psychic Spy?*, about the Tel Aviv-born “spoonbender” phenomenon. This UK documentary assumes a campy, skeptical stance re: his paranormal fame, while actually providing evidence that he’s far from a fraud. Go figure. An even more swinging figure of the era is the subject of *Quality Balls: The David Steinberg Story*. The dapper latter epitomized smart, improv-based standup comedy on a national stage once he’d left Chicago’s Second City for TV — surviving the 1969 cancellation his edgily political material purportedly forced upon the hugely popular *The Smothers Brothers Comedy Hour*. Those looking for an additional peek behind the comedic curtain might also check out documentary feature *Comedy Warriors*, about disabled Iraq and Afghanistan veterans taking the stand up stage; *Little Horribles: An Evening With Amy York Rubin*, drawn from the popular online series; and thematic program “Jews in Shorts.”

Then there’s this year’s major excavation from the treasure-trove of forgotten US Yiddish cinema: 1938’s *Mamele*, in which late pixie queen Molly Picon plays a cheerfully suffering yenta Cinderella awaiting justice for her many sacrifices to a selfish family. She cooks, she cleans, she sings — what more do you want? Of course there’s a happy ending. **SFBG**

**SAN FRANCISCO JEWISH FILM FESTIVAL**

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BY CHERYL EDDY  
cheryl@sfbg.com

**SFJFF** The San Francisco Jewish Film Festival opens July 24 with *The Green Prince*, a documentary based on the memoir of Mosab Hassan Yousef. The son of a founding member of Hamas, he worked as an undercover agent for the Israeli secret service for 10 years, sharing a profound trust with his Shin Bet handler. The closing night film is also a documentary about a conflicted childhood that paves the way for tough choices later in life — but if *Little White Lie* is also a personal story, it's a far less political one.

It's a thoroughly American story, telling the tale of filmmaker Lacey Schwartz, who was raised by her parents — both products of “a long line of New York Jews” — in the decidedly homogeneous town of Woodstock. All of Schwartz's grade-school friends had light skin and straight hair, while Schwartz was dark, with coarse curls. Lovingly recorded snapshots and home movies of her Bat Mitzvah and other occasions suggest a happy young life, but the “600-pound gorilla in the room,” as one relative puts it, was that Schwartz did not look white, despite ostensibly having white parents. Once she reached her teenage years — and particularly after she enrolled in a high school that had African American kids among its population — she began to realize the go-to family explanation (yeah ... that one Sicilian way back in the family tree ...) was nothing but a flimsy excuse holding back a mountain of denial.

Now in her 30s, Schwartz has overcome years of identity confusion and is self-confidently assertive in a manner that suggests years of therapy (and indeed, we see footage of sessions she filmed for a student project at Georgetown, where she found a supportive community among the Black Student Alliance). Her parents, however, are not quite as psycholog-



# What she sees

Truth, tears, and staple-gun battles: SFJFF's female-centric films

ically evolved, although her mother — a pleasant woman who has nonetheless been content to spend her life surfing the waves of passive-aggression — eventually opens up about the Schwartz family's worst-kept secret. The aptly-titled *Little White Lie* clocks in at just over an hour, but it packs in a miniseries' worth of emotional complexity and honesty. Schwartz will be on hand at the film's San Francisco and Berkeley screenings — the Q&As are sure to be lively.

Another, rather different tale of women using cameras in pursuit of the truth surfaces in Judith Montell and Emily Scharlatt's *In the Image*, a doc about Palestinian women who work with Israeli human-rights NGO B'Tselem. Group members, who include high school girls and middle-aged mothers, are given small video cameras to keep an eye on protests, harassment, and anti-Palestinian violence perpetrated by Israeli soldiers and settlers. (In one disturbing clip, we see a small child launch a giant spitball at the lens.) Able to capture footage in areas deemed off-limits to mainstream journalists, *In the Image*

shows how B'Tselem brings investigative reporting to the front lines, and then to the world (thanks, YouTube). It's also an empowering outlet for the camerawomen-activists, for whom career opportunities are otherwise as rare as are opportunities for artistic expression.

Women are also front and center in a number of SFJFF's stronger narrative entries. Writer-director Talya Lavie won Best Narrative Feature and the Nora Ephron Prize at Tribeca for *Zero Motivation*, a pitch-black comedy about female frenemies jammed into close quarters while doin' time in the Israeli Defense Forces. Most movies prefer to show soldiers in combat, and *Zero Motivation* does just that — if “combat” means fighting to avoid boring admin work, to achieve the highest score at *Minesweeper*, to fuck up the most extravagantly, or with staple guns. “There's a war going on — get a grip!” a superior officer reminds self-centered slacker Daffi (Nelly Tager), and that's more or less the only current-affairs statement uttered in a film that's mostly concerned with the agonizing task of

achieving responsible young adulthood.

Another coming-of-age tale unfolds in *Hanna's Journey*, director and co-writer Julia von Heinz's drama about a Berlin business-school student (Karoline Schuch) whose résumé is lacking in the sort of warm-fuzzy community service that'll elevate her in the cutthroat job market. Her estranged mother, who works with a German group placing volunteers in Israel, proves unexpectedly helpful, and Hanna is soon winging her way to work with developmentally disabled adults in Tel Aviv, leaving her sleek wardrobe and yuppie boyfriend behind.

*Hanna's Journey* has all the potential to be a pat story about a German woman coming to terms not just with her own life choices, but with complicated family history (hint: it involves World War II) only a trip to Israel can unearth. There's also a conveniently hunky Israeli (Doron Amit) in the mix. But! Schuch, who resembles Jessica Chastain, brings authenticity to a character who morphs from superficial to soulful

in what might otherwise seem like too-rapid time. She also benefits from a subtle, nicely detailed script, which avoids stereotypes and oversimplification, and is not without moments of wicked humor (“German girls are easy — it's the guilt complex!”)

Less successful at achieving subtlety is *For a Woman*, writer-director Diane Kurys' latest autobiographical drama. Here, she explores her parents' troubled marriage, inspired by a photograph of an uncle nobody in the family wanted to discuss. The fictionalized version begins as Kurys stand-in Anne (Sylvie Testud) and older sister Tania (Julie Ferrier) have just buried their mother, who was long-divorced from the girls' ailing father.

*For a Woman* takes place mostly in flashbacks to post-war Lyon, where young Jewish couple Léna (Mélanie Thierry) and Michel (Benoît Magimel) settle and have Tania soon after. Russia-born Michel is a devoted Communist, and he's overjoyed — yet understandably suspicious — when long-lost brother Jean (Nicolas Duvauchelle) suddenly appears in France, having somehow escaped the USSR. Michel's political paranoia blinds him to the fact that Léna — who married him to escape a death camp (he didn't know her, but couldn't resist her icy blond beauty) — is bored with her stay-at-home-mom life, and has taken an unwholesome interest in his mysterious little bro.

There's more to the story than that, of course, but *For a Woman* never goes much deeper than a made-for-TV melodrama: entertaining in the moment, but ultimately forgettable. And even gorgeous period details (Michel's car is to die for) can't make up for a frame story that feels rather wan next to the film's cloak-and-dagger main plotline. **SFBG**

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### SAN FRANCISCO JEWISH FILM FESTIVAL

The 34th San Francisco Jewish Film Festival runs July 24-Aug. 10 at the Berkeley Repertory Theatre, 2025 Addison, Berk; California Theatre, 2113 Kittredge, Berk; Castro Theatre, 429 Castro, SF; CinéArts@Palo Alto Square, 3000 El Camino Real Bldg #6, Palo Alto; Grand Lake Theater, 3200 Grand, Oakl; New Parkway Theater, 474 24th St, Oakl; Rayko Photo Center, 428 Third St, SF; and Smith Rafael Film Center, 1118 Fourth St, San Rafael. For tickets (most shows \$10-14) and complete schedule, visit www.sjfff.org. For commentary, see “Framing Fame” and “What She Sees.”

#### OPENING

**And So It Goes** It's not hard to scope out what the draw might be here for gray foxes like Diane Keaton and Michael Douglas when it comes to this Rob Reiner effort. The woman who so winningly wrapped her vocal cords around “Seems Like Old Times” in *Annie Hall* (1977) was obviously diverted from her Pinterest duties by the opportunity to sing her heart out on screen again (accompanied on piano by Reiner, a sad comic side dish). Meanwhile, Douglas gets to play a self-absorbed boomer who's making up for neglecting the next generation — namely his son, an incarcerated addict — in a role that gives off a strong whiff of autobiography. Douglas's Oren is doing his half-assed penance by caring for his stranger of a granddaughter Sarah (Sterling Jerins), a chore that he not-so-nicely foists onto the Keaton's Leah. His character and turnaround of sorts, burnished by the triumph a successful real estate transaction, is as mundane and unconvincing as a half-hour sitcom pivot. The colorless characterization and lame dialogue can probably be primarily attributed to *As Good as It Gets* (1997) writer Mark Andrus, who seems to be recycling bits of the latter's title as well as stale chunks from sundry

### YOU WOULDN'T LIKE ME WHEN I'M ANGRY: LUCY'S SCARLETT JOHANSSON MARCHES INTO BATTLE. PHOTO BY JESSICA FORDE



romantic comedies — though considering the missed opportunities and overall weak soup of *And So It Goes*, Reiner also appears to be chipping away at whatever reputation he has acquired. Is this really the same Reiner who made *This Is Spinal Tap* back in 1984? (1:35) (Chun)

**The Fluffy Movie** Concert movie starring stand-up sensation Gabriel Iglesias. (1:41)

**Hercules** Dwayne Johnson steps into the mythological hero's sandals for this action-adventure directed by Brett Ratner; the supporting cast includes Ian McShane and John Hurt. (1:39) *Shattuck*.

**I Origins** Sci-fi film about a heartbroken biologist (Michael Pitt) whose research leads him to some deeply metaphysical places. (1:53) *Shattuck*.

**Land Ho!** “Ex-brothers-in-law set off on a road trip through Iceland, hoping to reclaim their youth” — that's the studio-supplied elevator description that does accurately describe *Land Ho!*, but the film is about so much more than that. Jocular Mitch (Earl Lynn Nelson) is fond of inappropriate jokes, smoking weed, and pushing boundaries, while more reserved Colin (Paul Eenhoorn of 2013's *This Is Martin Bonner*) is dealing with a recent divorce after enduring the death of his first wife. A spontaneous trip to

Iceland, funded by Mitch (who's going through a senior-life crisis of sorts), takes the pair to Reykjavik dance clubs, spectacular geysers, hot springs, and lonely rolling moors, all the while bantering about life and love (and getting into more than one stupid argument, as old friends do). Without really innovating on the road-movie genre, writer-directors Martha Stephens and Aaron Katz manage to avoid any cute-geezzer clichés (for those interested, *The Best Exotic Marigold Hotel 2* comes out next year) in this low-key, personality-driven tale, which aims to please with vintage American-indie charm. (1:35) *Embarcadero*, *Smith Rafael*. (Eddy)

**Lucy** Luc Besson directs Scarlett Johansson and Morgan Freeman in this thriller about a woman whose brush with some sketchy science turns her into a super-smart, super-strong killing machine. (1:29) *Four Star*, *Marina*.

**Magic in the Moonlight** Woody Allen's latest — after last year's vodka-drenched Cate Blanchett showcase *Blue Jasmine* — offers a return to period romance à la 2011 smash *Midnight in Paris*. Instead of Owen Wilson time-traveling through the artsy 1920s, we get winsome 1920s clairvoyant Sophie (Emma Stone, 25 years old) falling for the skeptic who's sent to debunk her, played by Colin Firth (who's 53). Firth's performance is easily the best part of *Magic in the Moonlight*; his Stanley Crawford is a theatrical conjurer famed for his yellowface act, in which he solemnly makes elephants disappear. Off-stage, he's a self-proclaimed genius regarded by most who meet him as a pompous jerkface. When he's summoned to the South of France to help a longtime friend and fellow magician (Simon McBurney) prove that Sophie — from humble origins, she's grown fond of high-society living — is hoodwinking the fancy American family that's taken her in, nothing unfolds as he expects. The whole exercise is lighter than meringue; it'd be passable as lesser Allen except for that obvious, comically huge age gap between the leads. *He knows* we disapprove, and he *does not care*. Are you trolling us, Woody? (1:40) *Clay*. (Eddy)

**A Most Wanted Man** Director Anton Corbijn's film may not be the greatest John le Carré adaptation in recent years (see: 2011's *Tinker Tailor Soldier Spy*), but it's still a solid thriller, anchored by Philip Seymour Hoffman's turn as Günther Bachmann, the once-bitten-but-not-yet-shy head of an top-secret branch of Germany's FBI/CIA equivalent. Its task: spying on Hamburg's Islamic groups, where the 9/11 attacks were planned, though the enemies that Bachmann faces come mostly from within the greater intelligence community, including his superiors. Never before has the phrase “the Americans have taken an interest” been so chilling, especially to a guy who is just trying to do his job, if only everyone else (including Robin Wright as one of those meddling Americans) would keep their sticky mitts off his delicately planned surveillance operations. There's a forward-moving plot, of course, about a Chechen-Russian illegal immigrant with a huge inheritance who might be a terrorist (Rachel McAdams plays his human-rights lawyer), but could also serve a greater purpose by helping bring down an even bigger target. And while *A Most Wanted Man*'s twists and turns, involving Willem Dafoe as a banker who becomes a reluctant player in Bachmann's scheme, are suspenseful, Hoffman's portrayal of a man trapped in a constant maze of frustration — good intentions cut off at every turn, dumping booze into his morning coffee, breaking up a bar fight, ruefully admitting “I am a cave dweller,” visibly haunted by past errors — is the total package, a worthy final entry in a career that ended way too early. (2:02) *Embarcadero*, *Shattuck*. (Eddy)

#### ONGOING

**Begin Again** *Begin Again* does indeed resemble

CONTINUES ON PAGE 38 >>

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REP CLOCK

Schedules are for Wed/23-Tue/29 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. Free-\$12. "Sistah Sinema: Celebrating Black Lesbian Motherhood," short films, Fri, 8. "Cyclone!," poetry reading with Jamie Townsend, Dodie Bellamy, Amy Berkowitz, and Aaron Simon, Sat, 4.

**BALBOA** 3630 Balboa, SF; cinemasf.com/balboa. \$10. "Thursday Night Rock Docs:" **The White Stripes: Under Great White Northern Lights** (Malloy, 2009), Thu, 7:30.

**BERKELEY COMMUNITY MEDIA** 2239 Martin Luther King, Jr Way, Berk; www.betv.org. \$10. "Berkeley Community Media 48 Hour Summer Shorts Movie Jam," Fri, 5 (teams formed); Sun, 7 (screening).

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Double Indemnity** (Wilder, 1944), Wed, 7, and **The Postman Always Rings Twice** (Garrett, 1946), Wed, 9:05. San Francisco Jewish Film Festival, July 24-Aug 3. For complete program and ticket info, visit www.sjff.org.

**COURTHOUSE SQUARE** 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **Saving Mr. Banks** (Hancock, 2013),



Thu, 8:45.  
**DUBOCE PARK** Duboce at Noe, SF; www.friendsofduboce-park.org. Free. "Outdoor Movie Night:" **So I Married an Axe Murderer** (Schlamme, 1993), Sat, 8:30.  
**EXPLORATORIUM** Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Saturday Cinema: Serious Fun," Sat, 1, 2, 3.  
**JACK LONDON FERRY LAWN** Clay and Water, Oakl; www.jack-londonsquare.com. Free. "Waterfront Flicks:" **Despicable Me 2** (Coffin and Renaud, 2013), Thu, sundown.

**NEW PEOPLE** 1746 Post, SF; www.jffsf.org. \$13. "Japan Film Festival of San Francisco," presented in conjunction with the 2014 J-Pop Summit, Wed-Sun.

**NIMBY** 8410 Amelia, Oakl; www.brainwashm.com. \$12. "Brainwash Drive-In/Bike-In/Walk-In Movie Festival," "weird, unusual and just plain great movies for audience enjoyment and edification," Fri-Sat.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Martin Scorsese presents Masterpieces of Polish Cinema:" **Camouflage** (Zanussi, 1976), Wed, 7. "The Brilliance of Satyajit Ray:" **The Philosopher's Stone** (1957), Thu, 7; **Days And Nights in the Forest** (1970), Sat, 6:30; **Sikkim** (1971), Sun, 5. "Kenji Mizoguchi: A Cinema of Totality:" **A Geisha** (1953), Fri, 7. "Rude Awakening: American Comedy, 1990-2010:" **Office Space** (Judge, 1999), Fri, 8:45. "Derek Jarman, Visionary:" **The Last of England** (1987), Sat, 8:40. "Derek Jarman, Visionary:" **War Requiem** (1988), Sun, 7:10. "Alternative Visions: Animation:" "Films by Amanda Forbis and Wendy Tilby (1991-2011)," Tue, 7.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Inland Empire** (Lynch, 2006), Wed, 7:15. **Llyn Foulkes One Man Band** (Halpern and Quilty, 2014), Wed-Thu, 7. **Video Games: The Movie** (Snead, 2014), Wed-Thu, 8, 10. "Pop/Rox:" **This is Noise Pop** (Werbach, 2011), Thu, 7:15. "This Must Be the Place: The End of Underground (1991-2012):" **The Year Punk**

**Broke** (Markey, 1992), Fri, 7:15; **Hated: GG Allin and the Murder Junkies** (Phillips, 1993), Fri, 9:15; **What's Up, Matador?** (Tarver, 1997), Fri, 11; **Is it Really So Strange?** (Jones, 2005), Sat, 6:30; **Fugazi: Instrument** (Cohen, 1999), Sat, 8:30; "Bay Area Avant Archives," Sat, 10:45; **Half-Cocked** (Hawley, 1994), Sun, 5:45; **Better Than Something** (Hammond and Markiewicz, 2011), Sun, 7:45; **Shut Up and Play the Hits** (Lovelace and Southern, 2012), Sun, 9:30. Each program, \$18. "Roxie Kids:" **Lupin the Third: Castle of Cagliostro** (Miyazaki, 1979), Sun, 2. **Marketa Lazarová** (Vláčil, 1967), Sat-Sun, check website for times; Mon-Tue, 6:45.

**SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **Siddharth** (Mehta, 2013), Wed-Thu, call for times. **Henry IV: Part II**, performed by the Royal Shakespeare Company, Thu, 7 and Sun, 1. **Boyhood** (Linklater, 2014), July 25-31, call for times. **Land Ho!** (Stephens and Katz, 2014), July 25-31, call for times.

**VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Thursday Night Film Cult: Bad Vibrations": •**Summertime Killer** (Isasi-Isasmendi, 1973), Thu, 9, and **Punk Vacation** (Lewis, 1990), Thu, 11.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. "Invasion of the Cinemaniacs:" **The Company** (Altman, 2003), Thu, 7:30; **Colorado Territory** (Walsh, 1949), Sun, 2. **SFBG**

CONT>>

writer-director John Carney's *Once* (2007): It's

another musical tale of a romantically-challenged artist whose life is changed by a chance encounter. One miserable night, very recent dump-ee Greta (Keira Knightley) takes the stage at an open mic

night, crooning a song she's just written about jumping in front of a subway train. (Knightley does her own singing, but careful camerawork ensures we never get a good look at her guitar skills.) Dan (Mark Ruffalo),

a down-on-his-luck music-biz professional whose career status is nearly as dismal as his personal life, is drunkenly enthralled by her performance. Clearly, there's nothing for these two depressed souls to do but record an album together on the streets of NYC; for her, it's a way to get even with her cheatin' ex (Adam Levine, playing a rock star not unlike ... Adam Levine); for him, it offers hope for creative rebirth. Carney's point of view is abundantly clear: tailoring one's music to please the basic-bitch demographic is *bad*; while penning personally meaningful tunes and recording them on one's own terms is *good* ... even if those tunes happen to be forgettable folk-pop. Fortunately, *Begin Again* fares better with its explorations of complicated relationships. Nobody does rumped and wounded better than Ruffalo, and Knightley is surprisingly likable as a hipster scorned, determined to figure out her next move even as her world crumbles around her. (1:45) *California, Embarcadero, Marina, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki*. (Eddy) **Boyhood** Believe the hype: Richard Linklater's *Boyhood* is one of the best films of the year. It'd be a towering cinematic accomplishment in any year. By now, you've heard the set-up, which borrows elements from Linklater's *Before* films, as well as his coming-of-age dramas (1993's *Dazed and Confused* in particular). He filmed his cast — including titular youth Ellar Coltrane, Lorelai Linklater as his older sister, and Patricia Arquette and Ethan Hawke as his divorced parents, on and off over 12 years — with scenes touching on moments both monumental (high-tension moments with ugly stepfathers) and microscopic (the creation of a perfect campfire s'more). The years flow by, signaled not by any obvious gestures like on-screen text, but by changing hairstyles, pop culture references, and evolving video-game consoles. Watching Coltrane's Mason grow from arrowhead-obsessed tyke to thoughtful college freshman is a rare and remarkable pleasure; among the more experienced actors, Arquette is particularly moving as a fiercely loving single mom determined to advance in her career despite continual, mountain-sized roadblocks in her personal

life. (2:40) *Albany, Embarcadero, Piedmont, Smith Rafael, Sundance Kabuki*. (Eddy) **Dawn of the Planet of the Apes** As usual, a heady hybrid of anticipation and dread accompanies all *Planet of Apes* installments: you brace yourself for the abused, righteously rebellious apes; the apocalyptic mise-en-scène laden with symbolism; and more overt messaging concerning animal testing, civil rights, and gun control. But why worry? In line with 2011's *Rise of the Planet of the Apes*, the PG-13 high-fives go to new *Apes* director Matt Reeves (2008's *Cloverfield*) for sparing us animal kills, gore, and graphic violence, despite its *Dawn of the Dead*-evoking title. Really, this *Dawn* is all about the bitterly fought beginnings of a civilization among the primates north of the Golden Gate Bridge in Muir Woods, complete with community building, social structure, and alas, a burgeoning war with the human-oids amid vaguely familiar SF ruins, setting off an epic showdown that challenges not only the oft-repeated commandment "ape shall not kill ape" but takes advantage of our anthropomorphized pals' ability to swing with the C4 explosives. The viral drug ALZ 113 that led to super-intelligent primates like chimp hero Caesar (motion-captured Andy Serkis) has decimated the human population, leaving the field wide open for enterprising and vengeful creatures like scarred lab survivor Koba (motion-captured Toby Kebbell). Neither quite trusts the band of desperate human survivors — including friendly Jason Clarke, nurturing Kerri Russell, and token asshole Kirk Acevedo — that ventures into the apes' woods to harness the power of nature, namely a dam, to electrify their SF compound. You know what side of the evolutionary span we're on when the humans seem much more interchangeable than the chimps, and the movie can barely wait to end on its contemporary version of a *Touch of Evil* (1958) crane shot, as it zooms to an extreme close-up of a certain chimp's carefully crafted eyes. (2:10) *Balboa, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Chun)

CONTINUES ON PAGE 40 >>

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**BRETT RATNER'S HERCULES, STARRING DWAYNE JOHNSON, OPENS FRI/25.** PHOTO BY KERRY BROWN

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**SF86**

CONT>>

**Llyn Foulkes One Man Band** Tamar Halpern and Chris Quilty's *Llyn Foulkes One Man Band* follows Foulkes, a veteran of the fabled Los Angeles art scene briefly and famously centered around the Ferus Gallery. He was such a prodigy he dropped out of the Chouinard Art Institute (now known as CalArts) to go professional, then got kicked out of Ferus for (he says) dising another, better-entrenched resident "rebel," Bob Irwin. Foulkes then became quite a popular artist for a while via large paintings derived from vintage landscape photography. Such popularity chafed, so he turned toward what he calls his "bloody heads" period; suddenly, he was no longer the US artist invited to international biennales and handed

prestigious prizes. *One Man Band* follows him some time later (2004-2012), when he passes age 70 with no ebbing of lust for the sales, exhibitions, and critical raves he possibly bypassed in "going out of his way to turn his back on the proprieties of the art world," as one bemused observer notes. We see him prepping for shows that force him into the position he most resists: actually finishing a work. Foulkes himself is spry, petulant, quite possibly brilliant, admittedly obsessive, random, and self-indulgently juvenile in that way of men who once got away with it by being very handsome. His proclaimed alternative second career is as a "one-man band" whose bizarre stream-of-consciousness autobiographical lyrics (sum: he's bad with women) are accompanied by the often delightful racket of his "monkey on my back" — a massive sculptural whatzit comprised of myriad

San Francisco Chronicle

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cowbells, bicycle horns, and other gizmos. He's the ultimate Incredibly Strange Music ironist, goin' all primitive as an art project. You can exit *One Man Band* thoroughly intrigued, yet still so puzzling over its subject's overall personal history or impact on contemporary art. (1:22) *Roxie*. (Harvey)

**The Purge: Anarchy** You gotta appreciate the fore-grounded anti-NRA-and-gun-violence politics of the *Purge* movies, but *Anarchy*? Ah, that's a big promise to deliver on. While the first *Purge* (2013), a surprise hit, focused on one privileged family and their security system, its sequel tries to broaden and diversify the scope of its urban paranoia, juggling then clumsily dropping multiple characters and story threads. Waitress Eva (Carmen Ejogo) can't get a break, especially on Purge night, when lawless violence rules the streets in the name of population control. Her father (John Beasley) is dying, and her daughter (Zoe Soul) is enthralled by an online Black Panther-esque prophet (*Boardwalk Empire*'s Michael K. Williams), who speaks out against the way an armed poor population is getting killed off during the annual government-sanctioned Purge. Meanwhile a couple on the verge of breaking up, Shane (Zach Gilford) and Liz (Kiele Sanchez), is caught on the street, their car sabotaged during the deadliest night of the year. When a SWAT-like band of soldiers snatch Eva and Cali from their fortified apartment, they're fortunate to cross paths with a well-armed mystery man (Frank Grillo), apparently out on a personal purge of his own. Still, in spite of the red herrings, the baddies are clear here — they're the rich, who can afford to purchase victims to murder in the safety of their own homes — and it doesn't take long before the narrative breaks down, under the demands of its ambition and a stretched-looking production. Director-cowriter James DeMonaco has courage in his concept — if only his storytelling chops were honed to machete sharpness. (1:44) *Metreon*, *1000 Van Ness*. (Chun)

**Sex Tape** Belonging in the category of *Hangover*-style comedies that supposedly dare to "go there," while also providing date-night fodder for mom and dad, *Sex Tape* might have been all about how a cute married couple (Cameron Diaz and Jason Segal) parlay sex tape infamy into reality TV stardom and social-media-drenched branding success of Kim Kardashian proportions. Alas, it's just about as dim, dated, and unimaginative as a *How I Met Your Mother* rip-off — meaning that despite the charm of its leads and par-

ticularly their married friends, played by Rob Corddry and Ellie Kemper, Segal's sitcom is reliably wittier than this much-ado-about-nothing blowout. Blogger Annie (Diaz) and DJ Jay (Segal) had been falling into a rut as parents who aren't quite sure they even like the little jerks they are killing themselves to raise, so when they get a rare celebratory night in, they grab the chance to refresh their sex life by drunkenly attempting to document their tries at all the positions in *The Joy of Sex*. A "Franken-app" sync leads to an inadvertent sex video upload to the cloud and out to every iPad Jay has ever owned and given away — as well as a mildly wild night down the rabbit hole as they attempt to stop the spread of the video. That proves as easy as doing a bump with Annie's boss (Rob Lowe) and tracking down the server of an online porn peddler (Jack Black), both of which set off *Sex Tape*'s few funny moments. Too bad you can't fast-forward through the rest. (1:30) *1000 Van Ness*, *SF Centre*, *Shattuck*, *Sundance Kabuki*. (Chun)

**Wish I Was Here** More power to the crowd for funding director-cowriter Zach Braff's follow-up of sorts to *Garden State* (2004). His flailing actor and family man Aidan is a slightly older, only slightly wiser, more pre-tentious, and way more spiritually minded variation on *Garden State*'s Andrew, and as with his previous film, *Wish I Was Here* feels personal, shaggy shambolic, and somewhat oddly shaped for sometimes the right reasons — as when Braff turns the camera on Aidan's almost impossibly MILF-y wife Sarah (Kate Hudson) and father Saul (Mandy Patinkin) and lets 'em rip like performance thoroughbreds. Aidan himself is a bit misshapen and stunted: he's been relying on his father to finance the private Hebrew school education of his daughter (Joey King) and son (Pierce Gagnon), until dad breaks the news that he'll have to stop payments and start funneling his funds toward experimental cancer treatment. Aidan has to give up his somewhat foundering dream of acting and home school the kids, while trying to make peace with his ailing, cantankerous dad and card-carrying-geek brother Noah (Josh Gad). Deep waters, especially for a Peter Pan character like Aidan, and despite a cast of lifesavers à la Kickstarter and Braff's adept cast, *Wish I Was Here* never gets to where it wishes to go, beyond its talky attempts to grapple with fatherhood, identity, spirituality, and its hopes to teach one's children well. Maybe think on it for another decade. (1:46) *Piedmont*, *SF Centre*, *Sundance Kabuki*. (Chun) **SFBG**

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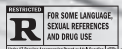
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# July 23-29, 2014

ARIES

March 21-April 19

If you accept your passions you can work to bring them into fruition. You are ready to take a huge leap, and while it may be a leap of faith, it needn't be uninformed. Explore your desires (even the hidden, murky ones) and hold them up to the landscape of your circumstances to make the best possible choices.

TAURUS

April 20-May 20

Honor your feelings without getting swayed by your moods. You need greater mastery over your emotions so you're not stuck in a state of reaction, and instead get to enact more of what you want. Follow your truth, be damned the emotional intensities. Make your life more wholly your own.

GEMINI

May 21-June 21

You've got this! Now is the time to stay present, as so many things are coming together for you. Leverage your opportunities wisely by choosing to act in balanced and well-considered ways. Remember your goals and values, so that those of the people around you don't sweep you up and take you off course.

CANCER

June 22-July 22

Don't get tripped up by pridefulness. You may suffer disappointments or setbacks this week, but as much as it sucks they're only temporary and can be dealt with. Try not to react too self protectively, Moonchild. Humility will help you win better than any defense strategy you come up with can.

LEO

July 23-Aug. 22

You are growing and changing, and there's a big set of responsibilities on your shoulders now. Resist the urge to bring your old, familiar ways with you as you build new (and hopefully better!) foundations for yourself. Things don't need to be settled quite yet; they only have to be positioned to help you move in the right direction.

VIRGO

Aug. 23-Sept. 22

Sometimes you've got to be firm with yourself. Instead of wallowing in the complex and compelling realm of your mind, try having some restraint. If you don't let yourself linger too long on the negative you will all of a sudden find yourself with all this space for contemplating the positive. Give it a try!

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an astrology or intuitive reading at (415) 336-8354 or [dreamyastrology@gmail.com](mailto:dreamyastrology@gmail.com).

LIBRA

Sept. 23-Oct. 22

You are moving through some deep stuff and your attitude is 50% of what will carry you through this week. Don't be scared of hoping for the best, even if you feel it's prudent to prepare for the worst, at the same time. You are on your way to bigger and better things, Libra, so set the stage right.

SCORPIO

Oct. 23-Nov. 21

You're able to see yourself and your world as they really are, so jump in and proactively deal with things. As cheesy as it sounds, every ending is opportunity for a new start, Scorpio; you only need to be brave enough to make things happen. Take risks that promise greater happiness this week.

SAGITTARIUS

Nov. 22-Dec. 21

Take it easy! This is not the week for running with knives, taking on new, nonurgent responsibilities, or generally pushing your luck. There's nothing better than knowing yourself. Enjoy life without needing to keep on testing the limits of what you can handle. Pursue happiness, Sag.

CAPRICORN

Dec. 22-Jan. 19

The trouble with building a house in earthquake country is that no matter how solidly it's built it's the land itself that will decide if it stays or goes when the big one comes. There's a lot that's in your control, but even more that's not, Cap. Embrace the parts of your life that are secure and go with the flow everywhere else.

AQUARIUS

Jan. 20-Feb. 18

If you don't learn from your past, you're nowhere. If you can't step into your present, you'll be unhinged. This is the time to dig into your own history and look for lessons that apply to where you're at now. You have changed, but the core issues underlying your patterns have not, my friend. Go deep to live large.

PISCES

Feb. 19-March 20

Practice saying YES, dear Pisces. If fear doesn't factor into your thinking, what might you see and do differently? Take chances to make your life happier and fuller. There is so much creative potential humming through your week that the only thing that can hold you back is your own self.

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